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1922

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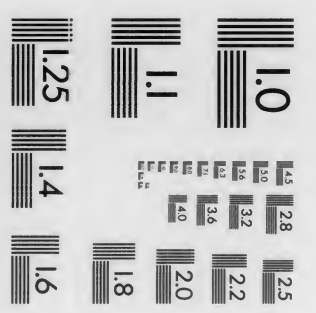
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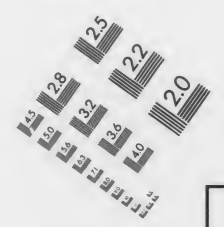
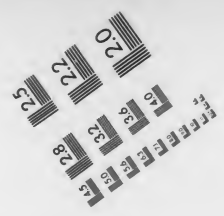
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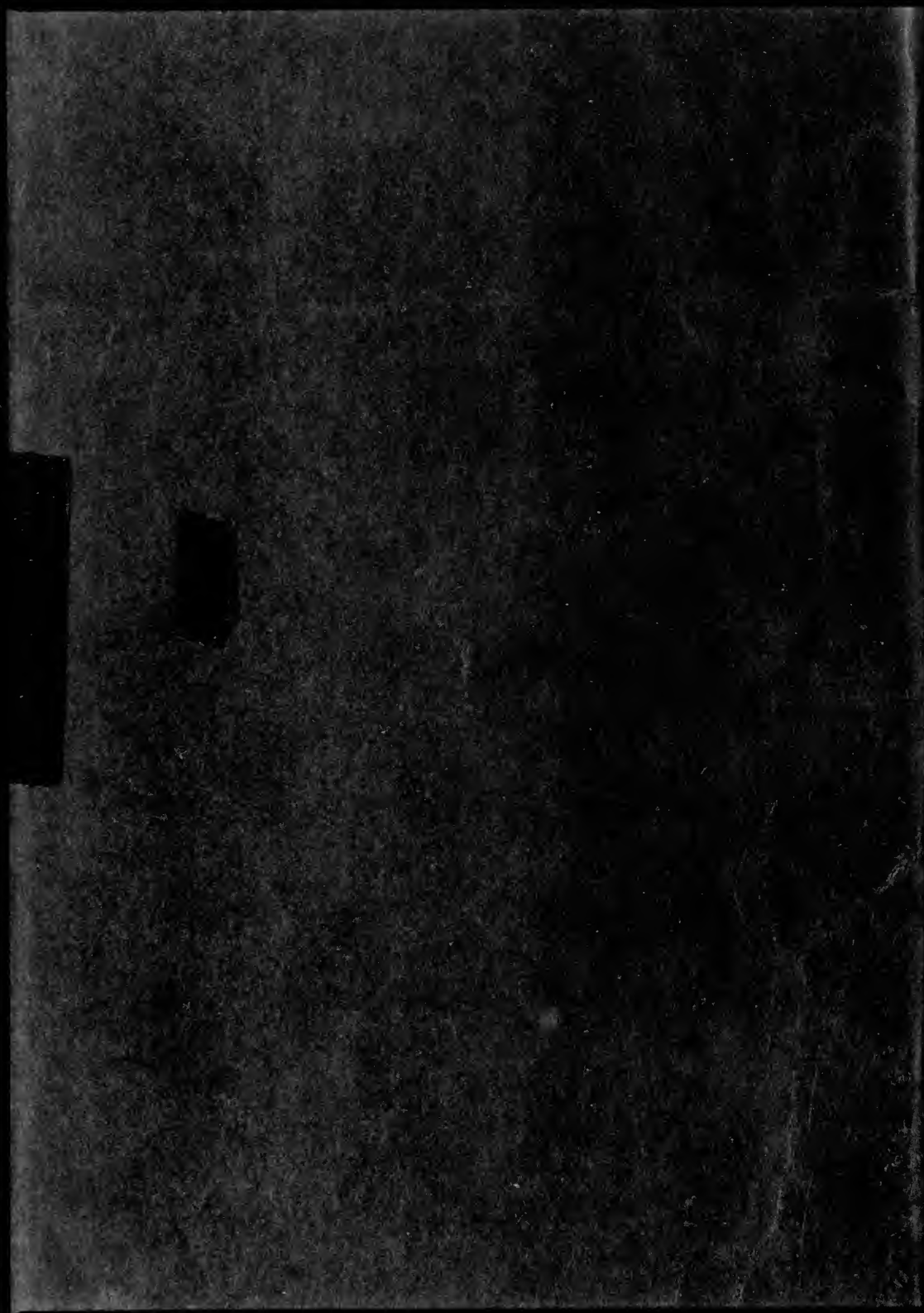
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**EFFECTIVE
DIRECT ADVERTISING**

EFFECTIVE DIRECT ADVERTISING

THE PRINCIPLES AND PRACTICE OF
PRODUCING DIRECT ADVERTISING FOR
DISTRIBUTION BY MAIL OR OTHERWISE

BY
ROBERT E. RAMSAY

AUTHOR OF "EFFECTIVE HOUSE ORGANS"; SPECIAL LECTURER ON "DIRECT
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UNIVERSITY OF MISSOURI, INTERNATIONAL CORRESPONDENCE
SCHOOLS; FORMERLY EDITOR OF "ADVERTISING &
SELLING MAGAZINE," AND "POSTAGE"; PAST
PRESIDENT OF DIRECT MAIL ADVERTISING ASSOCIATION, ETC.



"I keep six honest serving men
(They taught me all I knew);
Their names are What, and Why and When,
And How, and Where and Who."—KIPLING.

D. APPLETON AND COMPANY
NEW YORK : 1922 : LONDON

Buss,

22-26701

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*Y. D. 2553
R 1482*

PRINTED IN THE UNITED STATES OF AMERICA

TO THE MAN TO WHOM I OWE MUCH
WHOSE KINDLY COUNSEL AND GUIDANCE
HAVE BEEN A SOURCE OF INSPIRATION
GEORGE BURTON HOTCHKISS
I RESPECTFULLY DEDICATE THIS BOOK

FOREWORD

This volume is the direct product of some fifteen years' experience in the use of direct advertising, an experience also which covers over six years' work as a member of the Board of Governors of the Direct Mail Advertising Association. I may state that I still serve this organization in this capacity. Moreover, the subject matter of this book has been acquired partly during some three years of concurrent effort as editor of two different advertising publications, one of which specialized in direct advertising and house organs.

This book, furthermore, is an outgrowth of writing more than a hundred business articles of all kinds which have appeared at various times in publications that treat principally of advertising.

While many books have been written and published upon advertising in its various aspects, just as there have appeared several works upon the subjects of printing, engraving, typography, and the like, yet not a single one of them has combined all the knowledge which an advertiser, whether of large or small proportions, needs to draw upon to inspire or teach him to do effective advertising.

This volume, therefore, attempts to combine in one book the essential physical, mental, and mechanical factors as well as strategic methods that are involved in the preparation either of a single piece of direct advertising or of an elaborate campaign of many millions of pieces.

It deals with principles only and, though written simply so that these may be grasped readily by the student or beginner in advertising, I hope it may prove valuable to the advanced practitioner who wishes to specialize in direct advertising or use the book as a ready reference guide,

which it may lay claim to being because of its thorough index and complete set of cross references.

In order to simplify the work both for teaching and for use of experienced advertisers, it has been subdivided into five parts. Each part is distinct from the others; all the parts are interdependent:

Part One recounts a history of direct advertising, and also gives an idea of the place direct advertising occupies in the realm of business in general.

Part Two pertains only to the physical factors of direct advertising, such as form, the list, the returns, the outside. In connection with the person who prepares the material and directs the campaign you have his functions clearly outlined and how a direct-advertising department is organized.

Part Three discusses the mental factors including analysis and planning, follow-up, and writing direct-advertising copy.

Part Four explains all of the mechanical (including certain mechanical which are also physical) factors in direct-advertising work.

Part Five shows the application of the principles as set down in Parts One to Four inclusive, and touches upon costs of pieces, campaigns, etc.

The appendices are for ready reference purposes.

Attention is called to the fact that the pieces used in providing illustrations for this work have been chosen to emphasize certain specific principles. Thus their use should not be understood as unqualified approval or disapproval for the purposes for which they were originally produced.

Wherever possible throughout the work the author has endeavored to quote admitted authorities upon moot points rather than set forth his own personal opinions so that the finished product might be an authoritative reference and textbook. Where authorities disagree, he has quoted from both sides and endeavored to draw a definite conclusion from the preponderance of the evidence, as an attorney would phrase it.

The book is in no way intended as propaganda for more indiscriminate direct advertising, for, as I said in the foreword to the companion book, *Effective House Organs*, what the advertising world needs in every field is not *more* of any class but *better* and higher standards in all classes, and I shall therefore show the weak as well as the strong points of direct advertising. In doing this there is no disposition to step on any one's "pet corns" but only a desire to make the work constructively helpful to the general advertising world.

While acknowledgments are made elsewhere (see section 505) to the splendid coöperation of many who have helped to make the book possible, I desire to add special thanks here to Mr. Albert Highton, formerly associate editor of the New Standard Dictionary, for care in reading and correcting the original manuscript.

If this book helps even slightly towards a better understanding and a more effective use of this "magic of the mails" and an improvement in the quality of direct advertising I shall feel that my efforts have not been in vain. At least I venture to hope that the desires of my many friends who have requested me to undertake the work have been satisfactorily fulfilled.

ROBERT E. RAMSAY

HOLYOKE, MASS.

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PART ONE

INTRODUCTION

wherein you will find only historical
and general data in regard to this
particular form of media

EFFECTIVE DIRECT ADVERTISING

CHAPTER I THE HISTORY OF DIRECT ADVERTISING

It is the true office of history to represent the events themselves together with the counsels, and to leave the observations and conclusions thereupon to the liberty and faculty of every man's judgment.—BACON.

1. Direct Advertising Used in Early Days of History.

—About 1000 B. C. an Egyptian landowner wrote on a piece of papyrus an advertisement for the return of a runaway slave. This, so far as we can trace, is the first example of direct advertising. The original was exhumed from the ruins of Thebes and can now be seen in the British Museum.

Though messages were imprinted upon bricks and sent direct to the prospect, in Babylonian days, direct advertising did not then grow to any extent. The first reference to direct advertising about the time of the birth of Christ is found in one of Pliny's books in which, according to the translation, we read, with reference to a poet: "He hired a house, built an oratory, hired forms, and *dispersed prospectuses*."

Writing was not a common art even among the more highly educated in those early days, a fact which naturally accounts for the slow development of direct advertising.

2. Invention of Printing Assisted in Making It Popular.

—From the invention of movable type by Gutenberg (about 1434) to the present time the growth of direct advertising has in many ways been concurrent with the

progress in printing, and we shall briefly touch upon the historical "high spots" of this development as a groundwork for the possibilities of the future.

William Caxton was the pioneer printer of England, having set up his press in the year 1471 at Westminster Abbey. About 1480 he printed the first English handbill, a forerunner of the "dodger" of to-day, the original of which can be seen in the Bodleian library at Oxford, England.

The first American direct advertisement, according to the Philadelphia *Public Ledger*, was a pamphlet published in 1681 by William Penn, the front cover of which is reproduced on page 3. *Printers' Ink*, commenting upon this, said: "Excepting for its now archaic language, some of the passages in this pamphlet would seem to be a quotation from a modern land scheme."

Following its appearance in England, where it was printed to stimulate emigration to Pennsylvania, this pamphlet was almost immediately reprinted in Dutch at Rotterdam and in German at Amsterdam.

Good direct advertiser that he was, Penn followed up his first piece with seven other pieces between 1681 and 1690. He also took a small portion of the first pamphlet and published it as a "broadside."

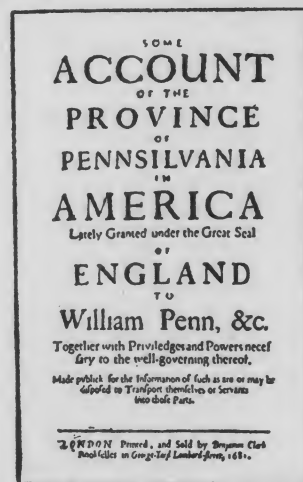
3. **The Forerunner of Modern-day Real-estate Advertising.**—Following his arrival in Pennsylvania Penn, in 1683, published a second pamphlet entitled: "Letter from William Penn, Proprietary and Governor of Pennsylvania in America, to the Committee of the Free Society of Traders, of that Province, residing in London."

This pamphlet is worthy of further comment. It contained a map of Philadelphia and an advertisement of Thomas Holme, who surveyed the city for Penn. What land scheme is ever published nowadays without a map?

Unworthy rumors having been spread abroad in England about Penn's Woods, in 1687 Penn published another pamphlet, the purpose of which was to offset these rumors by quotations (testimonials or endorsements) from "persons of good credit" (to quote from the cover).

In England there appeared, in 1673, a pamphlet entitled: "An Essay to Revive the Ancient Education of Gentlewomen in Religion, Manners and Tongues," at the end of which there was an advertisement for a boarding school. This school probably financed the publication of the first "service" manual on record, as the advertisement and the material appearing in the book were closely allied.

4. **Benjamin Franklin Founded First House Organ.**—Benjamin Franklin, of course, stands in the forefront of early American printers, having been apprenticed to his stepbrother James in 1718, later going to Philadelphia, as every school child knows, and entering another printing-



The front cover of the first American direct advertising booklet issued by William Penn in 1681.

office there. In 1732 he founded *Poor Richard's Almanac*, the prototype of the modern-day patent medicine almanac.

This publication was, in effect, the first house organ in this country (see Section 56).

At the marriage of George III's eldest daughter (about 1780) a curious handbill was given away in London, which was printed upon both sides and, according to historians, "looked like a tract." Its purpose, however, was to sell a portable washing mill (machine).

In 1825 there was established in London a burial society which distributed handbills that rivaled the recent (1920) Frank A. Campbell funeral parlor advertisements at their best. Listen to one of its arguments:

A favourable opportunity now offers to any person of either sex, who would wish to be buried in a genteel manner, by paying one shilling entrance and twopence per week for the benefit of the stock. Members to be free in six months.

The money to be paid at Mr. Middleton's at the sign of "The First and Last," Stonecutter St., Fleet Market.

The deceased to be furnished as follows: a strong elm coffin, covered with superfine black, and finished with two rows, all around, close drove, best black japanned nails, and adorned with ornamental drop, a handsome plate of inscription, angel above and flower beneath, and four pair of, handsome handles with wrought grips; the coffin to be well pitebed, lined and ruffled with fine crape; a handsome crape shroud, cap and pillow. For use, a handsome velvet pall, three gentlemen's cloaks, three crape hatbands, three hoods and scarfs and six pair of gloves; two porters equipped to attend the funeral, a man to attend the same with hand and gloves, also the burial fees paid, if not exceeding one guinea.

According to Henry Sampson's "A History of Advertising from Earliest Times," from which the above is quoted, this piece produced results, since we are told that more than 1100 people joined in short order! The Middleton referred to was not only an undertaker but also a dealer in wickerware, including baby cribs, a fact which probably accounts for the "catch phrase" used—"The First and Last."

5. The Process of Printing Is Brought to the New World.—Strange as it may seem in the light of present history, all writers agree that the first printing press in the New World was established in the city of Mexico. Penn's pieces previously referred to, it will be remembered, were printed in England. The date of the establishment is also agreed upon as in the sixteenth century, but statements as to the exact details differ considerably.

One account has it that the first Spanish Viceroy of Mexico, Antonio de Mendoza, who went to Mexico in 1535, established a printing office some years before 1551. This account also bears the statement that Joannes Paulus Brissensius, or Lombardus, a native of Brescia, Italy, was the first printer in America.

One of his books, printed in 1549, was for quite a long time cited as the first to be printed in America. Still another version, deemed more reliable by informed persons, is that printing was first established in Mexico by the Spanish missionaries. This statement is supported by the existence, in a private library in Madrid, of a book bearing the date of 1540 and printed by Juan Cromberger, who died in 1544. According to this evidence Cromberger would appear to be the first printer in America.

Accepting either conjecture it is quite certain that the printing press was actively employed in Mexico less than a century after it was generally known in Europe and nearly a century before the first press was introduced into the confines of what is now the United States. All this, however, is of historical interest only; there is no trace of any direct advertising produced by the Mexican printers.

In 1818 the Columbian press, an invention of one George Clymer, of Philadelphia, was taken to Great Britain and patented—an indication that America was interested quite early in perfecting the mechanical means of advertising.

It was not until the close of the Civil War, about 1865, that the patent-medicine houses began to flourish and the use of direct advertising became anything like general. The almanac was the chosen form of such advertisements, a

form almost in disuse to-day except among this same class of advertisers.

Charles Francis in his book "Printing for Profit," which covers fifty years of printing experience, tells us that: "When the introduction of photo-engraving brought down the price of pictures, they rapidly came into use in the price lists, and about 1875 we began the use of the more dignified term 'catalogue' in addition to price list."

It is interesting to note that in the year 1888 the printing industry was not considered important enough by R. G. Dun & Company to make a separate classification of it in their annual review. Previously they had included it among the list of fourteen "other industries." Now it ranks sixth in the United States.

6. Direct Advertising Is Mentioned in First Issue of *Printers' Ink*.—In the first issue of *Printers' Ink*, dated August 1, 1888, George P. Rowell, founder of the publication and America's first advertising agent, in commenting on the proceedings of the Arkansas Press Association, said: "He printed his letter containing the resolution and certain questions founded thereupon and invited replies from several thousand publishers." This procedure was followed up, according to Mr. Rowell, with "a second circular."

In the third issue of the same publication there was a reference to a certain Boston newspaper which had published a handbook. This shows the early interdependence of direct advertising with other forms.

In the seventh issue, dated October 15, 1888, we find a reference to the Grand Union hotel of New York, as having issued "An advertising device, a guide-book of New York City. The pamphlet consists of 128 pages and map."

The first reference to a circular letter is found in the fifth issue of *Printers' Ink* where the Gem Piano and Organ Company of Washington, N. J., is referred to as sending out a "circular to newspaper publishers in the guise of a manuscript letter." This quotation plainly shows that the so-called "deception" of form letters was given early consideration.

A few mechanical improvements affecting direct advertising will be worthy of note: There came the linotype in 1884, though it was not used for commercial work until 1894; the monotype in 1900, and other improvements in engraving, binding, folding, and so on. These will be treated as subjects in other sections.

While not all direct advertising is mail-order advertising, as we shall see in Chapter II, the rise and growth of the mail-order business deserve a paragraph historically because in this business great strides were made to improve direct advertising from the mental and strategical angles while the printers were at work improving it mechanically. A nationally known cloak and suit concern in New York City began business, for example, with an appropriation of \$500. To-day it employs nearly four thousand clerks, besides tailors and other factory hands in four factories occupying some twenty acres, and does a business of many millions of dollars per annum.

7. Mail-order Business Built Largely by Direct Advertising.—The total annual mail-order business of America in 1917 (we take this year so as to secure an estimate prior to the inflated war period) was estimated by a mail-order specialist at \$1,500,000,000.

Thomas G. Patten, postmaster, New York City, in an article in the *American Magazine* (late in 1920), made the statement that there were a number of concerns in New York which spend annually more than one million dollars for postage alone. Of course not all of these were mail-order houses (see Section 13). Seven million letters in one day from a single firm was not a record breaker, he said, which gives some idea of the enormous business of the United States Post Office Department.

Another way of arriving at the extensive growth of direct advertising, considering only that part of it which goes by mail (for as we shall see in later sections a large portion goes to "prospects" in other ways), the statisticians of the United States Post Office Department have figured that whereas in 1862 the average annual expenditure for postage

stamps by the inhabitants of the United States was only 25 cents, to-day it is in excess of \$2.50 each. In commenting on this tenfold multiplication the *New York Times* said: "The percentage of increase is large, but one cannot help wondering where the enormous multitude live whose stamp bills are less than \$2.60, for a multitude of that kind there must be in some sequestered corner of the country to keep the average so low. Certainly there are not a few people who could not get along with writing 130 letters a year, not to speak of the sending of an occasional paper and parcel, and slighter patronage of the mails would seem to hint at illiteracy or misanthropy, or both."

Considering the mail-order advertiser alone, let us take the net sales for a period of ten years ending December 31, 1919, of one leading company, namely, Sears Roebuck & Company, of Chicago, which amounted to \$1,214,826,121. For the year 1919 alone the net sales of this company were \$233,982,584, the largest single year's business it had ever experienced, being fifty millions ahead of its 1918 total and nearly four times larger than its 1910 total.

8. Over a Billion Dollars a Year Invested in Advertising.—A man who has specialized almost exclusively in mail selling estimated late in 1920 that 45 per cent of the total of American commerce was done through the mails. This, of course, may be conjecture, but the fact remains that at the Indianapolis convention of the Associated Advertising Clubs of the World (1920) the proportion of the total advertising investment of the United States was placed at \$1,284,000,000, of which \$300,000,000 was estimated as direct advertising.

The chart shown in Fig. 1 illustrates a revision of the Associated Clubs' figure to include directories and this indicates nearly \$11 for each man, woman, and child in the country, based on latest census figures; or, putting it another way, approximately six times the entire gold production of the United States for the past 35 years, or twice the total earnings of the Standard Oil Company from 1912 to 1918 inclusive.

Chart Showing the APPROXIMATE TOTAL *Volume of Money Spent Annually on* Various forms of Advertising

TOTAL, \$1,304,000,000

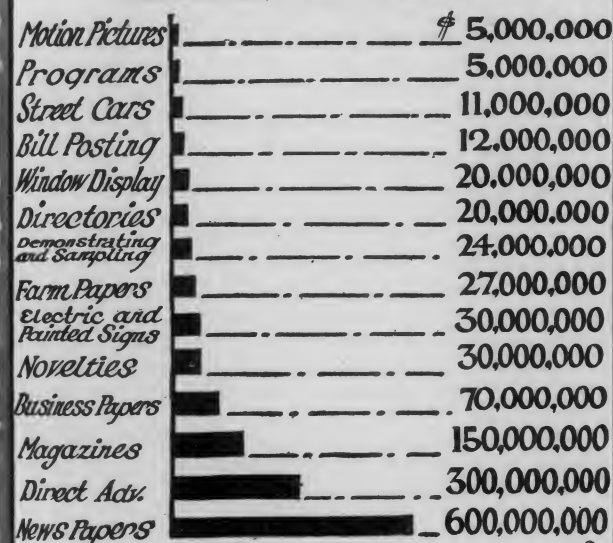


Fig. 1.—A graphic portrayal of the estimates of the total amount invested during 1919-20 in all the various forms of advertising. The heavy black lines are proportionate to the sum of money indicated on the right of the chart.

The tendency of the times is to standardize, to eliminate lost motion, to improve methods and their application, so that never before was there, from a historical angle solely, a more fitting time for deep, constructive study of the value of direct advertising. Since later chapters will cover the subject in every aspect from idea to execution, it only remains for us to note here that from its discovery in the dim, distant past to date (1920) there has been a far greater improvement in the mechanical preparation of direct advertising than there has been in the perfection of its mental appeal or psychological effect.

Further proof of this will be found in considering that the 1914 census report of the United States government, as of 1909, showed a total of 31,445 printing establishments in this country. They represented an investment in plants, machinery and other equipment of \$588,345,708, employed 388,466 people at an annual wage of \$268,086,431, and turned out \$737,876,087 worth of printing, a part of which, of course, included forms, books, and items other than direct advertising. In the same year the firms specializing in direct advertising could almost be counted on the fingers of your two hands. The persons engaged in producing it could be numbered only by the hundreds, and but a comparatively small total capitalization was employed.

It was not until 1920 that any one firm specializing in the production of direct advertising assumed such importance as to justify a mammoth building devoted exclusively to its use.

The dawn of better printing must be followed by a dawn of better direct advertising, that together they may worthily share the light of progress.

QUESTIONS FOR CLASS WORK OR FOR REVIEW PURPOSES

1. How is the history of the growth of printing intertwined with the progress of direct advertising?
2. In what department of direct advertising has the greatest progress been made to date?

3. Judging the future by the past, wherein lies now the largest field for development?

4. Explain in general terms the growth of direct advertising, supplementing the text where possible from your own experiences.

5. In your own words tell why you deem it worth while to study the history of direct advertising as a means of improving this medium in the future.

CHAPTER II

THE PLACE OF DIRECT ADVERTISING IN BUSINESS

Your advertising is not a thing apart from your enterprise. It is your enterprise; a contagion which you yourself create and which, if thoroughly spread, is as enduring as the everlasting hills.—SEYMOUR EATON.

9. A Preliminary Study of the General Term "Advertising."—Before we can definitely place direct advertising in our minds it may be necessary to clarify the general term of "advertising," a word which in itself has been given almost as many definitions as there are advertising men and women.

To all too many business men, as well as students and others, advertising is a mixture of signs, cards, pictures, "cuts," folders, catalogues, type, borders, and an unending variety of visible, vocal, audible, physical, and even intangible ways and means of calling some one's attention to something. To some advertising seems to be the main reason for the existence of magazines and newspapers, an excuse for the regular coming of the mailman, or for the hiding of a landscape, or an economical method of decorating the interior of street cars, all of which makes it confusing unless we analyze and classify the various general kinds and methods.

Broadly speaking, all forms of advertising divide themselves into two main classes: (1) *General Publicity*, and (2) *Educational Advertising*.

The two extremes may well be illustrated by (1) a mammoth painted wall display reading "Buy Liberty Bonds" and (2) a 1000-page book published by one of the New York magazines which reproduces in facsimile 1000 letters of inquiry received. Another example of the educa-

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tional advertisement may be noted in a mail-order catalogue which in some cases may reach a thousand pages or more.

It will be interesting, for a moment, to trace the origin of these two general forms and at the same time to compare them, yet show their interdependence.

General publicity signifies making a thing open to the knowledge of the general public. Here is an example: John Smith starts a hat store on Main street, and he hangs out a sign which reads:

JOHN SMITH
SELLS HATS

He may even omit the word "sells," thus permitting the reader to supply that fact by inference. John gets publicity but little advertising of an educational nature, for it is only an explanation of how John makes his living and merely parallels statements made in regard to other people such as: "John Doe works on the street cars," or "Richard Roe is a lawyer." The general public is not especially interested in John Smith, nor how he makes his living. There are many other men, perhaps in the same town, who sell hats. Hats are but one of the many necessities of life that we all buy now and then regardless of publicity, though advertising of an educational nature may increase the number of our purchases; witness the many hats bought by women as compared by the number bought by men. Style, a form of educational advertising, is the answer.

Across the street John Brown opens up a competing hat store and he takes the first step from general publicity; he adds the argumentative appeal which is the unconscious form of trying to educate your reader. Brown's sign reads:

JOHN BROWN
SELLS BETTER HATS
THAN ANY ONE ELSE

This cannot be classed as purely educational advertising; we recall past disappointments. Too often in the past

have we acted upon outright statements of this nature by purchasing and been fooled.

Yet the sign has more advertising value than Smith's sign, and if Brown stays there long enough it may eventually, by the aid of some other form of advertising, such as word-of-mouth, newspaper, or street-car card, for example, be believed.

Up the street there is a third hatter who realizes that, left to ourselves, we will only BUY hats when they are NEEDED and who believes that, after all is said, the hat itself is secondary to the SERVICE that we get from it. The *Educational* sign that John Jones hangs out reads:

JOHN JONES,
THE HATTER,
Sells Hats that
Look Well, Wear
Well and Fit Your
Head

The public, including you and I, are not going to become interested in how John Smith makes his living as long as he does not bother us; we are not inclined to believe John Brown's unsupported statement, but when it is called to our attention we are interested in a hat that looks well, wears well, and which fits our head—we recall the one which was a bit too tight, for example.

John Jones' sign, though it indicates educational advertising in its lowest form, strikes a SERVICE note, and therefore affords a bond of interest between us.

10. **Two General Classes of Educational Advertising.**—Educational advertising, in turn, can be divided into two general classes: *Direct* and *General Advertising*.

General advertising, not to be confused with General Publicity, is any form of advertising which, comparatively speaking, is scattered BROADCAST that every one may see and read. John Jones' sign is in this class though restricted only to those who may see it as they pass his store. In this same class are advertisements placed in magazines,

newspapers, and business papers; novelties (when *generally* distributed); electric and painted displays, farm paper advertising, demonstrating and sampling when general, directory advertisements, window and store displays, posters, street-car cards, programs and motion-picture advertising of all kinds. Some of these forms are, quite obviously, far more GENERAL than the others and their worth as advertising media for any individual proposition can only be arrived at when all of the factors are known. Ordinarily speaking, the more general the advertising the more general must be the possible buyers and users of the product or service to be advertised. Any form of general advertising may well be adapted for breakfast foods, for example, provided they have the necessary distribution. This, however, will be discussed later.

The other subdivision of educational advertising is known as DIRECT ADVERTISING.

For a simple example, if John Jones, the Hatter, referred to in an earlier paragraph, got out a booklet, "How to Choose Hats," and mailed it to those men living in his city who might logically be considered his prospects, that would be direct advertising of high educational value.

11. **A Definition of Direct Advertising.**—Many definitions have been written, yet the shortest we have found reads: "Direct advertising is the kind that goes direct to the class of people who use or can use the product advertised."

The writer's own definition of direct advertising is as follows: "*Direct advertising is any form of advertising reproduced in quantities, by or for the advertiser and by him or under his direction, issued direct to definite and specific prospects, through the medium of the mails, canvassers, salesmen, dealers, or otherwise.*" This differs from Mr. MacFarlane's quoted below only in attempting to clarify it still further.

Charles A. MacFarlane, in an advertising book (an excellent example of a thorough-going educational advertisement), "Principles and Practice of Direct Advertising,"

published in 1915 by one of the paper manufacturers, defined direct advertising thus: "Direct advertising, as the term is now commonly used and understood, is any kind of advertising that is mailed or otherwise sent or given, by or for an advertiser, direct to specific firms or individuals, instead of being published or directed or distributed to the public generally."

A very much longer and more involved definition which lacks the clarity of the preceding is the one published by the Advertising Club of St. Louis: "Direct advertising is necessarily class advertising. Its use is confined to campaigns where an accurate list of prospects can be secured and where, owing to a diversity in the character of articles comprising the line to be exploited, it is desirable, if not absolutely necessary, to vary the form of copy for each; where concerns dealing in specialties which are sold to distinct classes of trade, for obvious reasons desire to confine their advertising to those classes; where manufacturers, or others introducing new articles or lines of goods through dealers, wish to establish a wide distribution of their product before attempting to create a general demand through general advertising."

Instances innumerable could be cited to show that this definition is too restricting in its operation. For example, while direct advertising is primarily the method of reaching the classes, rather than the masses, one of the most successful campaigns ever carried on, according to the firm which conducted it, was a direct advertising campaign which included the distribution of a sample of chewing gum to every telephone holder in the United States, a total of seven millions in the first campaign and eleven millions during the "repeat" some years later.

12. Not the Medium for Reaching a Mass Blindly.—Direct advertising, therefore, is a medium for reaching the classes, primarily, and for the masses as well, where the mass makes up a class. Or expressing it another way, direct advertising is not a medium to reach a mass blindly.

There are many different classifications of direct adver-

tising, as will be found in Chapter III, and several different methods of reproduction, as will be fully described in Chapter XVI. It differs from all other forms of advertising in that its maker is also its actual or supervising distributor.

Note that in the foregoing analysis and definitions, excepting the one criticized, there is no attempt to claim that direct advertising is a panacea for all ills or that the user of this form cannot also take advantage of a concurrent or supplementary newspaper or magazine campaign. This point is stressed because at least one definition made by an authority in the field suggested by inference that any one using direct advertising could not use any form of general advertising.

13. Not All Direct Advertising is Mail-order Advertising.—Furthermore, it should be emphasized that all direct advertising is not mail-order advertising, nor is the opposite true. In mail-order advertising, as a rule, the name of the prospect having been secured, perhaps through general publication advertising, the problem is to get that prospect to send in his or her order by mail, choosing from a catalogue, booklet, or other piece of direct advertising. After the order has been received it will be filled by mail, express, or freight, as the conditions may require.

Thus the mail-order advertiser has neither salesmen, retailers, nor other distributors, excepting, possibly, an occasional branch shipping plant which may serve the purpose of the latter. Mail-order advertisers are large users of direct advertising, to be sure, since on account of their dealing directly by mail with their customers it is the only form left for the completion of the sale. Yet by far the larger portion of the total sum indicated by the chart shown in Fig. 1 as being invested in direct advertising was contributed by manufacturers, wholesalers, retailers, and others not in the mail-order business.

For example, M. F. Harris, advertising manager for Armour & Company, Chicago, told the Direct Advertising Department of the Associated Advertising Clubs of the World, at their St. Louis convention in 1917, how the vari-

ous forms of advertising 350 different Armour products were supplemented by direct advertising. In that year the company used 10,000,000 ten-color package inserts, so that in purchasing a pail of lard, for instance, the housewife received a piece of matter advertising ketchup, pork and beans, and other Armour products. Included in this campaign were 250,000 cookbooks, bearing the title, "The Business of Being a Housewife," which represented a total cost of \$30,000. At the same time there were 2,200 salesmen on the road for Armour & Company; actually not a bit of mail-order business was done.

Or take another and more recent example. In connection with a newspaper campaign in more than 700 cities during the spring of 1920 the Young Men's Christian Association, according to an article in *Printers' Ink* (February 12, 1920, page 44), used a total of nearly three million pieces of printed matter to help sell the Thrift idea.

In one city, Pittsburgh, for instance, a half million cards were printed and distributed to employees of all the industrial plants and to every school child.

Several of the larger cities have prepared very elaborate pieces of direct advertising. "Plan of Chicago," for example, is perhaps the largest and most successful civic promotion book ever published in this country. This book, which was illustrated by Jules Guerin and most of the illustrations printed in process, cost \$74,000.

Newark, New Jersey, has a book of this nature which sold for \$60 a copy. Among other cities using this form of direct advertising are Minneapolis, St. Louis, Bridgeport, Providence, and Rochester.

Another authority on advertising in general speaks of direct advertising as a more modern word for "circularizing," though nothing could be further from the truth. Dr. H. E. Bates, in *The Advertising News*, well answers this argument in these words: "Direct advertising means more than circularizing. It does not consist of the mailing of a more or less successful imitation of a typewritten letter. It means more than the sending out of what is generally

called a 'circular' but which in many instances is 'flatness' personified. Direct advertising is not, in any sense, a perfunctory proposition. To plan and execute it successfully requires brains, plus experience, plus more brains. It is an infinitely harder advertising 'stunt' to write a business-getting direct advertising letter than it is to write copy for a magazine, newspaper, or other advertising medium. Printers' ink must be mixed with brains."

Since Dr. Bates is an advertising counselor, retained by several of the large firms, and recommends all different forms of advertising, his remarks will suffice to answer that specious argument which is often noted by the beginner in direct advertising, be he, or she, a seller or user of it.

14. Relative Importance to Various Classes of Advertisers.—Fig. 2 shows the relative importance of direct advertising to the various classes of advertisers. The chart shown has only been made up after a thorough research of the use of direct advertising among every different class involved. The upper half of the chart is devoted to a campaign aimed at users, or consumers, while the lower half outlines a campaign aimed at retailers or wholesalers. On the lower half, therefore, the mail-order and retailer advertisers are not considered.

To the mail-order advertiser direct advertising is shown as approaching 100 per cent—the scale runs from 0 at the center to 100 per cent at the base of both upper and lower triangles. To the retailer or strictly local advertiser direct advertising is essential, a complete survey of which will appear in Chapter XXVII. To the class advertiser, by which is meant the advertiser doing business with some recognized subdivision of the business world, class publications would be the chosen medium. For example, *Printers' Ink* is the class publication to reach the advertising man; to reach handlers of electrical goods, *Electrical Merchandising* would be the medium which might be used. To repeat, advertisers using these different class publications are known in the advertising world as class advertisers. They may also be national advertisers, let it be parenthetically



Fig. 2.—A graphic presentation of the relative importance of direct advertising to all classes of advertisers, both when aimed at users or consumers and at retailers or wholesalers.

stated. To the national advertiser, that is, the advertiser using the general magazines, or the newspapers on a national basis, direct advertising, when aimed at users (on the assumption that by so doing it is possible to approach the 100 per cent of possible buyers), is valuable, and as 100 per cent distribution is reached, as a general rule direct advertising becomes less important.

To be specific, the manufacturer of a nationally advertised chewing gum with 100 per cent distribution would, so far as chewers of the gum were concerned, have little use for direct advertising, though jumping to the lower half of the chart under discussion, if that manufacturer wished to reach the jobbers distributing the gum, for example, direct advertising might be the only method available.

Taking up the lower triangle we find that the importance of direct advertising increases as we approach from the strictly local through the class to the national advertiser.

Out of this study this rule may be formulated: The necessity for direct advertising should be greatest with the newness of the product and probably will decrease as distribution spreads; this from the angle of the user, of course. A hosiery company, for instance, once used nearly 100 per cent direct advertising, but as they secured practically universal distribution for their product they switched from direct advertising to general advertising, as more economical. Certain manufacturers of an automobile accessory started out the first year with 70 per cent of their appropriation in direct advertising, but as they secured distribution they reduced this amount, putting what was so saved in general advertising. Other instances could be cited to prove this rule.

A few excerpts taken from the proceedings of the St. Louis Associated Clubs' convention will prove the place of direct advertising in the national advertising campaign: "I cannot conceive how a national advertising campaign could be a success without being associated with direct advertising," said E. G. Weir, advertising manager, Beckwith Company, Dowagiac, Michigan. "Direct advertising

has played a part in practically every successful advertising and sales effort we have ever made," said Henry H. Way, of Way Sagless Spring Company, Minneapolis.

15. Percentage of National Advertising Appropriations in This Form of Advertising.—In issues of *Postage* for April and May, 1918, pages 8 and 9 and 17 and 30 respectively, is shown the result of a very thorough research the author made of a large list of national advertisers. Space is not available for republishing these data in full; suffice to say, however, that taking a general average of all those replying to the questionnaire, and those answering represented such firms as Armstrong's Linoleum, Buick Automobile, Glidden's Varnish, Hupmobile, Haynes Automobile, Morrison-Ricker Gloves, Pyrene, Purina Mills, United States Cartridge Company and many others, these showed an average of $33\frac{1}{3}$ per cent of their appropriations in direct advertising to $66\frac{2}{3}$ in general media.

Or if the advertisers were divided into two logical classes: (1) Selling through retailers where the margin of profit is small, and (2) specialties which permit of a more generous margin of profit, it was found that the first class almost invariably showed 85 to 90 per cent in general advertising and the rest in direct advertising, and the second class, which was subdivided into *new* and *old* products, showed 50-50 for the old, and 75-25 for the new, in favor of direct advertising.

From the angle of the place of direct advertising in advertising, we need but quote one more authority, James O'Shaughnessy, Executive Secretary of the American Association of Advertising Agents, who when speaking before the San Francisco convention of the Associated Clubs, said: "Few campaigns of advertising of any scope fail to employ this class of media known as direct advertising. . . . Every medium has its place. The theory that direct advertising should be employed in every campaign on every product would not be fair to it. Neither is it fair that direct advertising is denied its place in many campaigns. . . . Direct advertising is so large in its importance to the making and

the preserving of our national prosperity and so vital in its service to the industrial and social welfare of the nation that it must command the sincere and sympathetic study of every one concerned with advertising."

Another angle of interest in the material presented in Fig. 1 (see page 9), viewed in connection with statements made in the foregoing paragraphs, is the recent inquiry among 5,000 readers of *Mailbag*, a monthly journal of direct advertising. A digest of the results of this investigation shows that the readers were on the average investing \$37,414 each in ALL forms of advertising, and an average of \$12,272 each into direct advertising. Note how comparatively accurately this percentage totals with the figures of Fig. 1.

We may then take for granted the necessity of this form of advertising in practically every campaign, though there are admitted exceptions.

16. The Ten Advantages of Direct Advertising.—Let us now examine the advantages of direct advertising and compare it carefully with some other forms of advertising media. The ten advantages of direct advertising are well illustrated by Fig. 3. Each may be said to be:

1. **DIRECT.**—This follows the ages-old axiom that "a straight line is the shortest distance between two points"—the advertiser and the prospect. (More about this will be said in later chapters.)

2. **TIMELY.**—Advertising may be timed in many ways, as will be fully described in Chapter VIII.

3. **ELASTIC.**—Considered from the angle of mechanical or mental (copy) approach you make the medium and you therefore can make it fit your wishes or needs.

4. **SELECTIVE.**—By this means prospects may be picked out of a crowd. For example, a trust company might want to circularize all Liberty Bond buyers.

5. **ECONOMICAL.**—This factor, of course, presupposes using direct advertising for that problem for which it is fitted according to the laws of economics. Where mass circulation only is considered and desired, this does not hold true. But where the list or lists are properly prepared waste is reduced to a minimum.

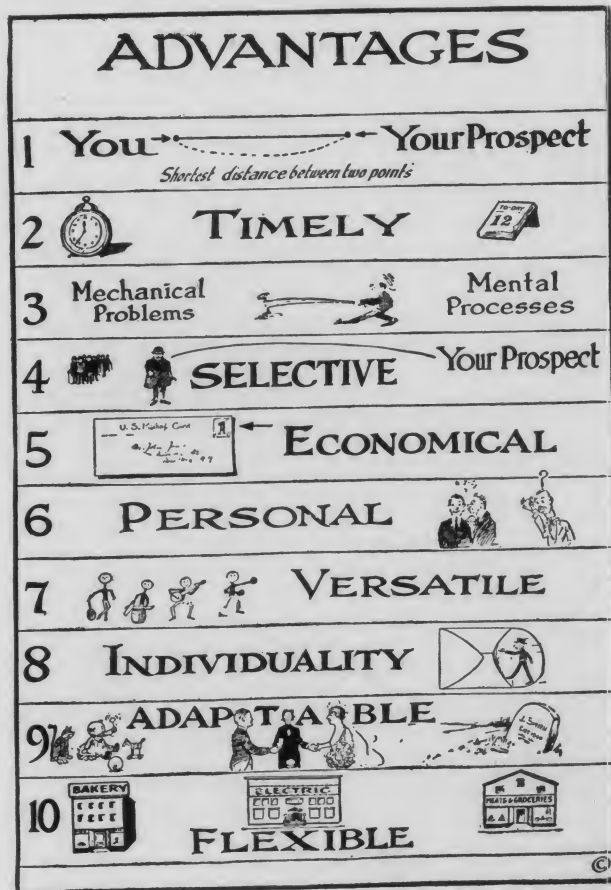


Fig. 3.—The cartoonist portrays the ten advantages of direct advertising.

6. **PERSONAL.**—Your advertisement in a publication is like unto a speech in a crowd, or on a billboard (poster) a shout into a multitude, but a letter or other direct advertising piece is a personal talk.

7. **VERSATILE.**—Versatility applied may accomplish much—from getting orders direct (mail-order houses employ it to great advantage) to paving the way for salesmen (manufacturing firms selling specialties are frequent users of it for this purpose), as well as many other things in between.

8. **INDIVIDUAL.**—You can (and should) put yourself into a piece of direct advertising. As Louis Victor Eytinge, famous as a human-interest letter-writer, says: "You can get into the envelope and seal the flap."

9. **ADAPTABLE.**—In other words, a readiness to reach prospects of every age, "from the cradle to the grave."

10. **FLEXIBLE.**—The power by which you may reach the butcher, the baker, and the electric-light maker and talk to each in his own language.

17. **Results May Be Traced Where Desired.**—A possibility worthy of consideration is that of checking results by keying the pieces in various ways, as will be shown later. From the strategic angle you may keep your campaign a secret, if desired. On the other hand, by means of any general medium your competitors may learn your plan, prices, and methods. A mail-order campaign secures quick results by direct advertising.

Some or all of these advantages are possessed by the other media of advertising, but on account of lack of space we must restrict our study to the one form—direct advertising.

In this chapter we shall not take up the distribution of direct advertising. Chapter XVIII may be referred to, however, for all of the different methods of distribution.

In the case of practically any form of general advertising you can use direct advertising either to precede or supplement it. Naturally each individual case has to be considered on its own merits, but take a manufacturer of filing equipment, for example. Fig 4 A indicates the division of one year's advertising appropriation of a manufacturer in that field and shows how direct advertising, in several dif-

Average Percentage Invested in DIRECT ADVERTISING and House Organs by Various Classes

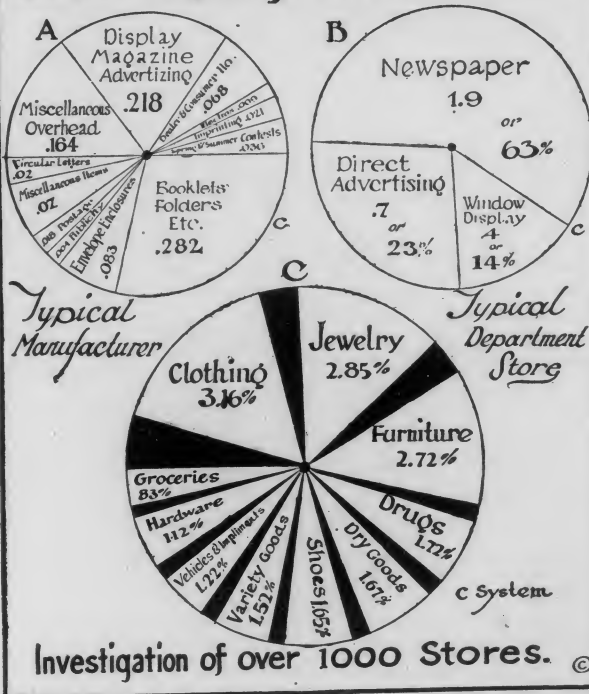


Fig. 4.—A portrays the percentage invested in various forms of advertising by a typical manufacturer. B gives the distribution of the appropriation of a typical department store. C is arrived at on a basis of *System's* investigation of over 1000 retail stores of all classes. See text for details.

ferent forms (details of the various classifications will be found in Chapter III), was used to supplement magazine advertising. In place of magazine advertising you might substitute newspaper, business paper, or other general media. Fig. 4 B illustrates the division of the advertising appropriation of the J. L. Hudson Company, Detroit, Michigan, a large department store, showing the portion which goes into direct advertising. Fig. 4 C illustrates the percentages spent in advertising by over 1,000 stores, according to the investigators sent out by *System*, and the darkened portions show what might be approximately the proportion in direct advertising, using as our basis of comparison the amount so invested *pro rata* by the Hudson store which, in turn, handles all of the various items shown separately on Fig. 4 C.

18. The Functions Only Direct Advertising Can Perform.—Harry Tipper in his book, "The New Business," says: "Printed matter (direct advertising) performs functions which can hardly be performed by any other of the general forms of advertising." Elsewhere in the same book he says: "Because of the fact that 90 per cent of the printed matter which comes into his (the prospect's) hands daily is intended either to entertain or to inform him in respect of human knowledge or sentiment, the printed word is accepted mainly without suspicion."

No attempt will be made in this chapter to detail specific results from direct advertising campaigns. Part Five of this book, Chapters XXI to XXXV, inclusive, covers practically every angle of what direct advertising actually has done, but it will be interesting before we take up the physical, mental, and mechanical factors to glance at Fig. 5 and note the ten important things it can do:

1. Get orders. The success of the mail-order houses attests to this.
2. Supplement publicity and answer inquiries. It is so used by advertisers using almost every form of media. See Chapter XXIV.



Fig. 5.—The ten important things that a direct-advertising campaign of one or more pieces can do are depicted by the cartoonist.

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3. Pave the way for salesmen and follow their calls. See Chapter XXIII.

4. Keep interest alive between calls. Where the house organ is used this is slightly different from the preceding use, as will be shown later. This reference is primarily for dealers.

5. Distribute samples. So used by Wrigley's to an enormous list, as previously referred to. Many other firms have done the same and many more could if they stopped to consider the advisability. Naturally it has to be used where the cost of sample is small.

6. Drive home arguments. Sometimes the prospect is inclined to be skeptical of the salesman's spoken arguments, whether he or she be wholesalers', manufacturers', or retailers' representative, but if following such a call there comes to the home or office a piece of advertising which proves that salesman was correct the prospect is more likely to buy later.

7. Secure new and "enthuse" old retailers and wholesalers. A house organ comes in readily here.

8. Open up, or make a special drive in some new territory which may be very promising, to reach which there may not be any other form of advertising available. As for example reaching the French-Canadians of Quebec, or, say, shippers on the main line of the Erie.

9. Consolidate the fellow workers' spirit of good fellowship by a house organ. Direct advertising has been used advantageously for this purpose by the Addressograph Company.

10. Meet suddenly changing local conditions, such as result from fire, snow, or modifications in a crop situation, or for any other change which might make it desirable to get in touch quickly with a certain list, or territory.

Direct advertising is used with great success by Robert H. Ingersoll & Brother to reach the small town field, especially the small towns located in sparsely settled country. One of the speakers at the Cleveland convention of the Direct Advertising Association emphasized the value of direct advertising to reach the wide areas of western Canada.

19. All Media Are Interdependent, Generally Speaking.—To give the clearest idea of the close interdependence of all advertising, this short quotation from a firm which pro-

duces direct advertising ONLY is especially striking, because it represents the new day in business in general, the admission that the other fellow has a right to exist:

"Without newspaper or magazine advertising or the bill-boards and street-car cards, no business can grow really big. This is another way of saying that no business can grow big without public confidence.

"Without direct advertising, no big business is making the most of its possibilities, and no small business is merchandising most economically."

Evidence to increase public confidence can be seen in recent campaigns of mail-order houses in the general publications which accept their copy.

On the other hand, let us record here some specific cases where even an organization (Paper Makers' Advertising Club) whose business is to make more users of direct advertising, admits that this medium is not the one to use:

"Where it is impossible to secure a complete and accurate mailing list of possible buyers of the product to be advertised;

"Where the selling price of the product is not sufficiently large to justify the cost of the necessary postage stamps and printing to reach individual customers direct;

"Or where the mailing list would run into too many millions of names."

With reference to the last mentioned it should be repeated that Wrigley's found it worth while to circularize as many as eleven millions of names direct; again, the publication (house organ or house magazine) having the largest circulation in the world is *The Metropolitan*, which is issued by the Metropolitan Life Insurance Company for its policy-holders.

20. Results Which Have Been Secured by Direct Advertising.—A few results will be worthy of space here despite other detailed references, since they will serve as a background for the closing portion of this chapter, which, necessarily in conformity with our scheme of the book, has been historical:

One concern with a booklet costing less than \$300 produced within eight months sales totaling \$86,000.

An Ohio rubber company, to cite another instance (we quote their exact words), prepared "a few folders on toy balloons which have helped to increase our production of two million a year to sixty million toy balloons a year. While we do not attribute the total of this volume to these folders we believe they are largely responsible for this phenomenal increase inasmuch as they were sent broadcast in every section of the country and brought results that positively incapacitated our manufacturing facilities."

With a series of three letters one specialist, within sixty days, produced 1,000 new accounts with hardware dealers.

The same man with another series of three letters sold a tract of timberland for \$5,250 which in its bulk purchase had cost the buyer less than \$500.

A well-known shoe company says this of direct advertising: "We have tried about every form of advertising that the best known advertising men of the country could suggest. We have used every known method to determine which kind of advertising is most effective, and our tests have proved that direct appeals (folders and booklets sent direct to men who buy shoes) bring the best results."

Another firm which kept such an accurate record of costs (for details of how to keep costs, see Chapter XIX) that they literally charged up the time of the bookkeeper in keeping the records, thus embracing every single item of expense both intimately and remotely connected with the campaign, showed total net profits just a little short of \$16,000 on a total cost of \$1,015. This was a sales cost of 15 per cent; upon inquiry it developed that their sales cost by previous efforts had been 30 per cent. Since their previous efforts had been general advertising this is not exactly a fair comparison, for some of the effect and impression of the display advertising certainly helped the direct-advertising campaign, yet the results speak for themselves.

"Our selling cost with direct advertising is 79 per cent cheaper than with any other form of advertising or selling,"

writes P. F. Bryant, sales and advertising manager of the Babson Statistical Organization, Wellesley Hills, Massachusetts, in *Direct Advertising*, Vol. 6, No. 2, adding, "Direct advertising produces more than half of our business. It produces more business than our 24 salesmen produce. It shows the lowest cost per sale."

Martin L. Pierce, merchandising manager, Hoover Suction Sweeper Company, in addressing the Detroit convention told how direct advertising might be used to appeal effectively to all classes when he said: "The effectiveness of direct advertising used by the Hoover Company is definitely set forth because of its universal appeal. It has been used with equal effectiveness by central stations, furniture stores, hardware stores, department stores, and electric shops. Sales are being built up as a result of its use in every state in the Union, in Canada, and in England. All types of prospects have been secured in approximately the same percentage in cities, towns and open country; from the rich and the poor; from the cultured and uncultured; from business and professional men on the one hand and from shop hands and day laborers on the other."

As a final summation of the value of direct advertising we know of nothing better than the following taken from the issue of *Advertising & Selling* for December, 1914: "Direct advertising meets the four conditions of salesmanship: attention, interest, desire, action. ATTENTION is no problem in direct advertising. Every message is seen by the pair of eyes it is addressed to. If your circulation is 20,000, you can bank on 20,000 readers. (Note: Read following paragraphs on this point.—THE AUTHOR.) INTEREST is not hard, because you are not cramped for space, and because a message which resembles a letter commands some reading. DESIRE may be aroused, because you can use pictures freely, and on a large scale, also color without prohibitive cost, and because you have room to explain every advantage and meet all objections. ACTION: you are not restricted to a flimsy coupon as in space advertising, but may enclose a postal card or self-addressed envelope."

And that brings us to the final element: what is known as the "Waste-Basket Bogey."

21. The "Waste-basket Bogey" and Its Relation to Direct Advertising.—Wherever direct advertising is discussed you meet this: "Doesn't all direct advertising go into the waste-basket?" or this: "Why, at our office we get piles of mail; you ought to see the boy coming in on Monday morning! Very little of it is read."

Of course not all direct advertising is read. Inevitably some part of it goes into the waste-basket. The best-pulling full page, in colors and in a preferred position, in a certain weekly with two million circulation pulled a little under 25,000 replies, or just a little over 1 per cent returns. Do not misunderstand; that was not the only result effected by that advertisement; in the writer's opinion it was well worth its cost even had it not pulled a single reply. The instance is cited here to refute an argument that is foolish but which every new user of direct advertising has to meet, the "waste-basket bogey."

Not every salesman sees every prospect at every call. Some are out of town, some ill, some refuse to see him. The train is late, a connection is missed, there are many elements which may cause the salesman not to get a hearing, and even if he secures a hearing it is not always a favorable one, regardless of whether he gets an order or not.

There is no potential difference between a piece of direct advertising which goes into the waste-basket unopened, unread, and the advertising pages of magazine, newspaper, or business journal which remain unread. We all know from personal experience that frequently we do not find time to read or even to glance at every page of every periodical we buy, subscribe for, or have given to us. Yet one difference may be suggested: the physical act of throwing a direct advertising piece into the waste-basket makes more impression when compared with an omission in reading the page of a periodical. This physical difference doubtless accounts for the persistent reference to "waste" in direct advertising without commenting on the same wastes in other forms.

Incredible as it may seem, two big New York newspapers have at different times attacked editorially direct advertising for its "wastefulness." Think of the utter futility of their attitude when you see every day page after page of "boiler plate" or "special features" *wasting* precious newsprint in the very same newspapers! Think of the ridiculous argument that one New York daily puts forth to the effect that direct advertising should be sent only upon request, when this newspaper itself loads the paper so full of UNREQUESTED advertising that it makes one's arm tired to carry it!

No one reads ALL the advertisements in every periodical he gets, nor does he read all the direct-advertising material he receives. Yet assuredly the businesses which have been built entirely by mail prove the efficacy of this form of advertising. Moreover, on practically every campaign which has been fairly tested direct advertising has far out-pulled every other form of advertising, as judged by number of inquiries, by sales or on other bases.

What has been said, however, is not to be taken to mean that we have reached the zenith of our power in direct advertising. Only a minor portion of the 100 per cent latent power in gasoline is ever transmitted to the rear wheels of an automobile, we are told. Correspondingly, but a small portion of the latent power in almost any form of advertising has as yet been applied to the driving-wheels of business. We have much room for improvement, and the aim of the remainder of this book, now that the historical angles have been disposed of, is to help you, the reader, to improve and make more effective your direct-advertising effort.

QUESTIONS FOR CLASS WORK OR FOR REVIEW PURPOSES

1. Give your own definition of advertising in general, as you understand it.
2. What are the two general forms of advertising, and define each?
3. Compose examples of the various divisions and subdivisions of advertising referred to in the text.

4. Give the author's definition of direct advertising.
5. Is all direct advertising what is known as mail-order advertising? Cite examples of mail-order advertisers.
6. In not over 300 words tell the relative importance of direct advertising to the broad, general classifications of advertisers.
7. In your own words tell why direct advertising is not as a general rule the medium for reaching the masses, and cite any possible exceptions you can think of.
8. Name the ten advantages of the media under discussion.
9. Someone has said "All direct advertising goes into the wastebasket," while another queries: "Then who fishes it out and answers it?" What is your idea on the subject?
10. Considering any problem facing you specifically, after telling what the problem is, explain, in general terms, whether you think direct advertising could or could not be used advantageously and why.

PART TWO

THE PHYSICAL FACTORS IN DIRECT ADVERTISING

In which you will find not only a dictionary tabulation of the physical kinds and classifications but the general applications of those classes.

This part also covers the List as the most important of physical factors, as well as Returns and Results, the Outside which the Prospect sees and, finally, the individual or firm preparing direct advertising.

NOTE TO READER

Throughout this book wherever there is a reference to sizes of booklets, etc., the first dimension given is in every case the width and the second dimension the depth. For example, a 6 x 9 book is six inches wide and nine inches deep bound at the left on the nine-inch side.

CHAPTER III

THE CLASSIFICATIONS OF DIRECT ADVERTISING

*Order is Heaven's first law, and this confest,
Some are, and must be, greater than the rest.*

—POPE.

22. Difficult to Define Advertising Terms Exactly.—Even such a well posted publication as *Printers' Ink*, admits in a recent issue (1920) that it is almost impossible to define advertising terms. One of its subscribers having asked for an exact definition of the word "broadside," the magazine replied in part: "Where a business is growing and expanding and pushing out into new channels of service as rapidly as advertising is, it would be difficult to standardize its nomenclature. To possess terms capable of exact definition, a business would have to be static or reduced to a basis of an exact science. For this reason, the terms used in nearly every business are subject to variable definitions. . . . The word 'broadside' is a good example of the elasticity in the meaning of advertising terms. Originally 'broadside,' as used in the printing sense, was a large sheet of paper with printing of some kind on it. . . . To-day it is used to describe the announcements which are sent to the trade by advertisers."

23. Present-Day Definitions Will Help to Clarify Situation.—Despite the obstacles mentioned in the preceding section, every one realizes that even an approximately accurate set of definitions for general use would help to clarify the situation. Beginners in the use of direct advertising, if fairly certain of using the right word to describe a piece of direct advertising, would be more likely to use this form of advertising since it is quite natural that

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no one likes to mispronounce a name or word, or otherwise bring unfavorable attention upon himself. It will be the object of this chapter, as we set forth the different physical forms of direct advertising, to give a fairly exact definition and as far as possible take the naming of the various forms of direct advertising out of the class of the old lady and her pies, one of which she marked "T. M." for " 'Tis Mince," and the other, made of apples, "T. M." for " 'Tain't Mince."

24. Two General Forms of All Direct Advertising.—

There are two general forms of all direct advertising considered from the standpoint of their physical differences and variations. One general class is CONVENTIONAL and, practically speaking, STANDARDIZED, while the other general class is AUTO-CONTAINED OR UNCONVENTIONAL. Under the class first mentioned we shall consider, in order, Letters, Letterheads, Books and Booklets, Catalogues, Portfolios, Bulletins, and House Organs or House Magazines, while under the second mentioned class we shall consider Mailing Cards, Circulars, Inclosures, Broadsides, Folders, Blotter Stamps, Poster Stamps, Novelties or Specialties of several kinds, including Photographs, Rulers, Calendars, Menus, and other forms of *printed* direct advertising novelties. Since there is no absolute line of demarcation it must be admitted at the outset that frequently pieces are hard to classify definitely. Fig. 6 shows these various classifications in graphic form and will be helpful in considering the proper form to use in planning a campaign.

Generally speaking, the conventional or standardized pieces require an envelope or other container in which to mail them to the prospect, or to serve as a protection for the piece itself prior to delivery other than by mail. The auto-contained, or unconventional, pieces usually are capable of delivery without a special envelope, as by addressing them on the face in the case of the folder, or as in the case of the inclosure designed to go along with some other form of direct advertising; as, for example, the sales letter, and will not therefore require a special container. This par-

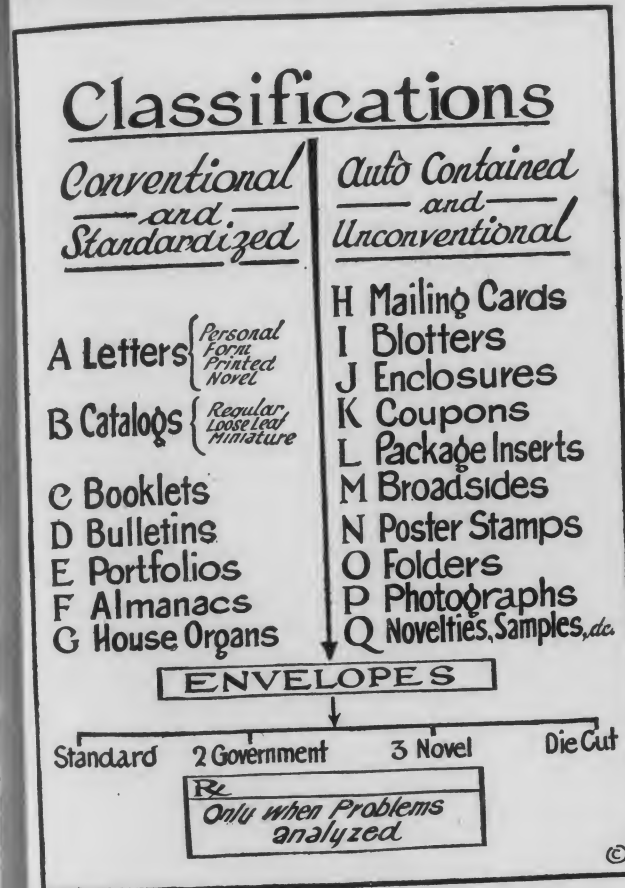


Fig. 6.—The *materia medica* of direct advertising. What to prescribe for any specific problem can be determined only after diagnosing the "complaint"—analyzing the aims, appeals and prospects.

ticular feature will be treated at length in Chapter VI.

25. The Letter the Basic Form of All Direct Advertising.—As we found in Chapter I the letter, a written or printed message sent direct from the man who wants to sell to the man the former thinks will want to buy, is the basic and original form of direct advertising. The letter (excepting, of course, the routine letter) is the form upon which all other physical forms of direct advertising have been built and, generally speaking, the more nearly the appeal of direct advertising follows the plan and outline of a personal individual-to-individual letter the more nearly will it be successful. The "New Standard Dictionary" defines *letter*, in the sense it is used here, as, "a written or printed communication."

Charles Henry Mackintosh, before the Chicago Association of Commerce, in the spring of 1920, gave an excellent summarization of the preparation of an effective letter. He suggested that effective letters had ten points and each of these points was divided into three main parts: "(1) The things that precede the writing of the letter—the *plan*; (2) the things that go into the letter—the *text*; and (3) the *form* of the letter."

Under *Plan*, he listed knowledge of the subject, knowledge of the object, and knowledge of the prospect; covering, in order, what one must know about the product or service you are writing about; what you must know about what you wish to accomplish with the letter; and what you must know about the person or persons to whom you are writing.

Under *Text*, he listed five questions which the writer of a letter should ask about it: "Is it complete? Is it logical? Is it concise? Is it forcible? Is it sincere?"

Under *Form*, he listed two questions: "Is it neat? Is it accurate?"

In a general way what Mr. Mackintosh, a specialist in letters, says about an effective letter is true of all other forms we shall take up, since a letter is the basic *form* of all direct advertising.

The functions of letters may be classified as follows:

1. Sell goods, ideas, or services.
2. Act as introducer for other literature or salesmen.
3. Refer the inquirer to some one else for data, information, or goods, ideas, or service.
5. Collect money.
6. Adjust differences.
7. Make friendly "calls" purely for good-will building purposes.
8. Confirm verbal understandings.

26. Letters Are of Many Kinds.—It is not usual to class a so-called "personal" letter as a piece of direct advertising, though it is certainly that in effect, especially if upon the letterhead (see Section 30) there appears any sort of advertising. As a matter of fact, the very name of the firm or individual upon the letterhead makes it **ADVERTISING**. Letters are of many kinds; *PERSONAL*, where there is but one letter of the kind written to one individual; *FORM*, whereby any one of many different methods of duplication (see Chapter XVI for details) of the same message, or practically the same message, is conveyed to more than one person, upon the ordinary letterhead or in a style simulating the ordinary letterhead; *NOVEL*, where the ordinary types of letterhead are combined with novel ideas as to folding, die-cutting, addition of pages, in which event it becomes known by many different names according to the habit of the person speaking; as: Sales Letterhead, Vitalized Letterhead, Multipage Letterhead, Four-page Sales Letter, Multipage Illustrated Letter, Six-page Letterhead, Pictorialized Letterhead, and so on. These will be treated in succeeding sections, but at this point we shall present the essential principles underlying all forms of direct advertising by an analysis of the sales letter, which is the basic form of direct advertising. Attention should be called to the fact that every letter, excepting only strictly personal communications such as love letters, etc., is practically a sales letter. Even an adjustment letter, a letter that is attempting to placate a customer for delay in delivery, or to adjust a financial discrepancy or difficulty, when properly written is,

in reality, a sales letter, for its object is directly, or indirectly, the making of SALES. Since there are, however, several volumes on the wide subject of letters in general and sales letters in particular, which are readily obtainable, we need but deal in this work with the fundamentals which connect this form of advertising with the problems before us.

27. Analysis and Function of a Sales Letter.—I have something to sell which I have reason to believe you would want to buy if you knew about it. Upon that condition is built every successful sales letter, and upon the same principles that you build your successful sales letter do you build—with as little loss as possible of the element of personal appeal—every successful piece of direct advertising. What would be the natural thing under the circumstances just referred to, if you and I—speaking acquaintances—were located next door to each other in the same office building? I would step into your office and tell you what I had to offer, and if you evinced interest I would name prices and terms. You would probably ask to see a sample or find out the brand, if an advertised line, and so on. The sale would probably be completed right then and there. As I watched your face I could gauge my talk accordingly; if the telephone rang I could stop while you were busy at the wire and after you had rung off resume the conversation. The sales letter, however, has not all of these advantages; it must do all its work without the writer's brains at hand to help when it is delivered, and it is therefore harder to write than to deliver the sales message.

The first step in the sales letter is to "get in step" with the reader. Do not antagonize him if you can possibly avoid it. Having secured the agreement of your reader with your first thought, lead him to the next and have him agree with that and your succeeding statements until you have successfully led him through interest and desire up to action. In the ordinary letter you work but with words, usually typewritten or processed to imitate typewriting. In the multi-page letters and sales letterheads you have pictures

and color at your command. Sometimes pictures are scattered through the typewriting on a form letter, though this is not the rule, and, generally, is not to be desired.

Summed up, then, *a sales letter is a message about a product or service written by the seller and delivered direct to the buyer.* The big feature that differentiates it from publication, electric sign, painted wall and similar forms of advertising is its PERSONAL appeal—it is direct from the writer to the reader with practically no extraneous matter to divert attention as in the case of other forms of advertising. All other forms of direct advertising are but the sales letter illustrated, emphasized by color contrasts, made more emphatic by mechanical devices such as folds, bindings, mailing covers, and so on. In Chapter X we take up minutely the writing of all direct advertising, and that should be referred to in connection with this section.

Especial attention should, at this point, be called to the fact that a sales message may be sent to more than one person and still be PERSONAL. For example, in 1918, "a sales message" to every soldier of the American Expeditionary Forces written by King George of England, reproduced in facsimile, and handed to each soldier, was in effect as personal as though the King had written the same note to each of the million men individually. With the preceding facts in mind, and also keeping before us *the general function of a letter which is to convey a message*—usually brief as compared with books, booklets, portfolios, and other forms of direct advertising—we believe the basic groundwork of all forms of DIRECT advertising will be easily arrived at in the sections following. See Sections 137 and 138 for results.

28. Sizes of Letterheads.—The regulation—we might almost say standardized—size for a business letterhead sheet is 8½ inches wide by 11 inches in height. Multi-page letterheads are almost invariably multiples of this size. Occasionally what is known as the "Monarch" size of letterhead is used, which measures 7 inches wide by 10¾ inches high. This matter of size is mentioned here because it



Fig. 8.—The series idea is often desirable in the use of four-page letterheads. How two firms have adopted this idea is illustrated above.

used for "direct" advertising purposes are legion. Fig. 7 at the left shows two letterheads of Fitzpatrick Brothers. One has down the left-hand margin four of their products reproduced in blue and red in the original. Note how much more advertising value this letterhead has as compared with the other one. To the right of the Fitzpatrick letterheads we find two single sheet illustrated letterheads (reverse blank in both cases). One of them is what is known as a "half-tone" letterhead picturing the cash-carrier of the Lamson Company; the other is a special design, "Flash Your Rush Orders to Us," made to enhance the value of a special circularizing with this "form" letter. The Lamson Company uses the letterhead for its regular correspondence and usual sales letters, while in the case of the Central Refining Company (note that name and address, usually "conventionally" placed at the top of the sheet, is here shown very small in the lower left-hand corner) this "stunt" letterhead is a means to drive home the argument of the sales letter itself. At the top of Fig. 7 we find the front and at the bottom two inside pages (last page blank) of a 9 x 12, four-page, illustrated sales letterhead with a tip-on return postal card. These examples show the usual uses of special forms of letterheads to "put over" special sales messages.

The letterhead of the Direct Mail Advertising Association, also shown on this plate, is what is known as a "Monarch" size (see Section 28). In this case the Association sells its next annual convention by carrying a line or two about it on the bottom of all letterheads used for several weeks prior to the convention. As for the relation of the kinds of paper used to the message, see Section 317.

31. **The Series Idea in Letterheads.**—Fig. 8 illustrates the several pages of two of a series of four-page illustrated sales letters being sent out by the California Almond Growers' Exchange. Each carries with it the main heading in gold, "Golden Chain of Co-operation," and in each instance note there is an ellipse—suggesting the chain—but the illustration within the ellipse in one instance shows a

little girl with a basket of almonds, and in the other instance bears the photograph of a window display. In one the entire four pages were used (not illustrated), while in the other only the first and third pages were used (not illustrated), leaving the second and fourth blank. By use of the same general type of letterhead and illustration frame the reader is taught subconsciously in this instance.

You need not use the same frame for your illustration to execute physically the series idea. From the lower part of Fig. 8 you will note, for instance, the first page of two different four-page letterheads issued by an electric ventilating company. They secure a "family" resemblance by using the same colors and general physical make-up. There is also shown one of these letterheads opened up, pages 2 and 3 being utilized while page 4 is left blank, except for a copyright line, this reproduction being made by permission. Another firm "gets over" the "family" idea by the unvarying use of the same colored paper; in the instance in mind, a bright golden-rod bond paper is used. In this connection see Section 319. Physically, the series idea can often be used to advantage.

32. Special-fold and Die-cut Letterheads.—Fig. 9 illustrates how special folds and die-cut letterheads may be used. The Demuth letterheads have a flap 3 inches deep at the top, which lifted in one specimen is reproduced in colors, with a suggestion of a poster background, a specimen of the concern's poster, or billboard. The letterhead of Thomas Dreier shows the four-page letterhead opening like a calendar rather than like a book; in other words, the second page is reached by lifting the first one up rather than by turning it over like the leaf of a book. Die-cutting a letterhead is merely the cutting out, by means of a specially made die, of some part of the letterhead for display purposes. This cut-out part subtly suggests to the reader that there is something underneath and appeals to his curiosity. See Section 264. See also Section 139 for results.

33. Variations of the Physical Form of Letters by



Fig. 9.—These represent just a few of the special folds possible; others are illustrated on Fig. 70. The Dreier letterhead is on a deckle-edged (note the frayed deckle edge) book paper. The others are on coated papers to take the half-tones.



Fig. 10.—A. The first page of a notehead-size letterhead. Pages 2 and 3 are blank, but page 4 carries a printed description of the booklet advertised in the letter. See Section 269 in text for reference to card illustrated above.

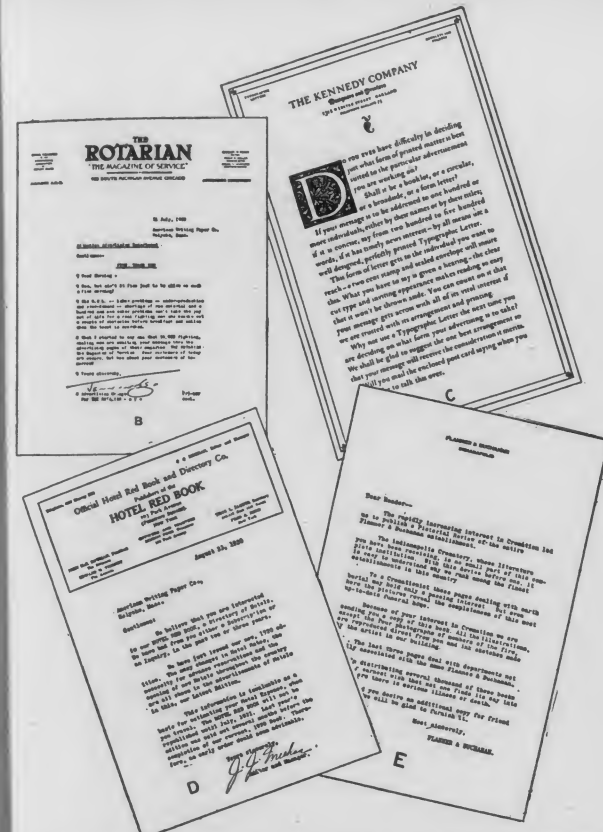


Fig. 11.—Four methods of reproducing form letters are illustrated above. B. Either typewritten, or multiple-typewritten. C. Printed from printer's regular type. D. Multigraphed and filled-in. E. Printed from imitation typewriter type. See text for further details.

Changing the Method of Reproduction.—While in our plan we do not take up the subject of reproduction until we reach Chapter XVI, still there are some variations in physical form of letters caused by variations in methods of reproduction. Fig. 10 A illustrates a note-size letterhead, made by folding once an $8\frac{1}{2} \times 11$ sheet making a $5\frac{1}{2} \times 8$ letterhead. The heading is in black only, and there is no date or salutation other than "Good Morning" spaced and centered. There is a facsimile pen-written signature, apparently in this case reproduced by the process of zinc etching. For details see Section 306. This is an example of what is known as a general "circular letter." Page 4, not illustrated, is a full page of type, broken up neatly into little blocks, of course describing the premium book offered.

Fig. 11 B is a regular $8\frac{1}{2} \times 11$ letterhead, and it has every appearance of having been personally written; it has in lieu of the date, "Fine, Thank You," the paragraph marks are in red, the rest is in black ink. The signature is in purple and written by the dictator or some one able to duplicate his signature. Fig. 11 B is shown particularly to emphasize the point made in Section 27, for it is not one whit more *personal* than the messages contained in Fig. 10 A and Fig. 11 E. It may even have been produced on an automatic typewriter. See Section 328, Chapter XVI, for details. Fig. 11 E is 6×9 in size, because it was sent out clipped to the front of a book of that size. It is printed throughout at one impression in a purple ink. No date, it starts off "Dear Reader," and since its theme is the cremating of bodies it is surely a *personal* message.

Fig. 11 D, $6\frac{1}{4} \times 9$ inches in size, is what is known as a multigraphed letter (see Section 329), and has been filled in with a name and address, though not so accurately as to deceive any one. Fig. 11 C illustrates the "Monarch" size of letterhead and a straight printed letter thereon. For other folds see Section 262.

34. Letterheads Should Fold to Fit Envelopes.—In planning to use any size or form of letterhead it should be confined to a size that when properly folded will fit neatly

into a standard size of commercial or government envelope. In this connection see Appendix B.

35. While Primary, Form Letters Not Bulk of Direct Advertising.—While form, or processed, or circular letters are primary, and the easiest to prepare from the physical standpoint, they do not constitute the bulk of direct advertising, in the present day, according to reliable authorities. Homer J. Buckley, past president of the Direct Mail Advertising Association, estimated in 1911 that 52 per cent of all letters mailed in the United States were "form" letters. Their continued and enormous use and misuse have caused them to fall into disuse somewhat in later years and various printed forms now appear to be in the lead. Even in 1920 one of the leading national advertisers, also a heavy direct advertiser (The Fabrikoid Company), admitted that more direct inquiries were secured from a form letter with a sample than from any other form of advertising. This experience has been confirmed by many others.

36. Importance of Physical Form of the Letter.—Louis Victor Eytinge, in an advertising booklet for the Mortimer Company of Canada, gives an excellent example of how important is the physical form of a letterhead. He tells of a great American publishing house which increased its mail sales in one line by an improved letterhead, changing from a type "dry-as-dust" to a handsome illustrated letterhead in several colors. In the same booklet he cites another instance where he designed a special letterhead for a manufacturer of school slates at a cost of \$108 and the first month's business following the use of the new design produced returns greater by \$12,000 than during any previous thirty-day period. See also Sections 302 and 332.

37. The Use of the Extra Pages on a Multi-page Letterhead.—While the examples shown have indicated the uses for the extra pages of the multi-page letterheads, and in some cases six pages and eight pages have been used though four is the rule, let us emphasize some of the most frequent uses. The multi-page letterhead is used to

permit longer sales talk, the use of illustrations, and also makes it possible to put over two or more associated ideas in the same letter. For example, a certain desk manufacturer issues a four-page letter monthly. On one page he reproduces some of his desks, on the inside pages he gives his dealers suggestions how to feature them, and on another page he reproduces a specimen advertisement.

Take the Almond Growers' letterhead shown on Fig. 8. In one case the letter is too long for one page and is completed on the second page, the facing or third page is a large illustration of advertisements, window display material, cards, etc., which are available, the fourth page showing the ribbons used on each bag of their almonds.

The use of extra pages eliminates the necessity of a separate inclosure, which may be lost; it permits your printed circular to retain the general size and shape of a standard letterhead, and on the inner pages you may feature specimens of your work if you are a printer, engraver, artist, or direct-advertising specialist, or special items in your line or unusual opportunities if you are a real-estate man, and so on.

One firm of refrigerator manufacturers, for instance, had a series of four-page letterheads, each featuring some particular industry: in writing regular letters to a butcher a letterhead was used illustrating refrigerators for butchers, on pages 2 and 3 (page 4 is usually left blank); in writing a florist, another design, and so on.

This plan has one disadvantage, it should be noted: sometimes regular mail is cast aside by a careless recipient who may think it is an advertising or circular letter. Schools use the inside pages to picture some of their successful graduates; paint companies to picture buildings painted with their products; manufacturers to picture the making or inspection of their manufactured goods, and so on. One Chamber of Commerce uses the four-page letterhead to prove its strategic geographical location. Charities use such letterheads to reach their prospects, and book publishers have long used them to push the hardest of all sell-

ing propositions—books. Their possibilities are almost unlimited and but for lack of space many more users and uses might be cited.

38. Books and Booklets.—Calkins and Holden in "Modern Advertising" say: "A booklet is usually popular in style and non-technical, often a talk about the good points of an article advertised, while a catalogue is a trade list, giving technical descriptions, and serves as a book of reference." The work quoted from was first published in 1905 and revised and republished in 1912.

To-day, quite frequently, we find the most abstruse problems taken up in books or booklets and we find catalogues (detailed in sections 43 to 47 inclusive) devoting more and more space to material that will make them "books of reference." Thus do times change.

By consensus of opinion nowadays a book is usually considered as a bound pamphlet with a stiff or semi-stiff cover; if, however, the cover is of paper, or of a light-weight flimsy board, then it is usual to refer to it as a BOOKLET. Sometimes a booklet is also an envelope inclosure or a package insert. The words "book" and "booklet" are used almost interchangeably by modern advertising men and women and there is really little to be gained by splitting hairs over the distinction.

A booklet usually contains at least eight pages and is bound like a book. By that is meant its pages open up book-fashion by reason of a staple, stitch, touch of glue, or other method of attaching the sheets at the left in the center of each sheet. (Note—a sheet is two leaves in the book itself; for example, in an eight-page book, pages one and two and seven and eight, binding them with a pin in the center, amateur-style, for demonstration purposes, are the same sheet of paper; more of these technical details will be found in Section 345—as contradistinguished from the ordinary newspaper, for example, the sheets of which are not bound and will fly away as you turn the pages if you are not careful to hold the left-hand edge. These are hair-line distinctions and subject to broad interpretation.

Many Bibles are bound with a flimsy cover, yet most assuredly they are always referred to as "books." The William Penn "pamphlet" (the ancient title for "booklet," apparently) referred to in Chapter 1, page 3, was either a booklet or an envelope inclosure according to its size, method of distribution, and style of binding.

"The booklet," says F. R. Morison, "is the golden mean between the circular (mailing card, see Section 63) and the catalogue. All three have their place: but greater than either the catalogue or the circular is the booklet."

The reason Mr. Morison argues thus is that the catalogue is usually a bulky list filled with descriptive matter, while the circular gets attention in an almost undignified manner, in many cases, without having space for the necessary details or minute "reason-why" copy. The greater length of the booklet copy permits the booklet to proceed to the finish of the story, whatever it may be. Or putting it another way, the difference between a booklet and a catalogue is that the booklet is usually an extended advertisement of a single article, line, or service, while the catalogue is an assembling of many such advertisements, as a rule.

39. Kinds of Books and Booklets.—There are many different kinds of books and booklets, some of which are of very little direct-advertising value, as, for instance, the yearbooks published by many different organizations. The purpose of these yearbooks is to pass information to the members and quite often to serve as a background for further membership campaigns; in this latter instance they are most certainly direct advertisements. "Humanizing a Great Industry," illustrated on Fig. 12, is an example of how one of the great Chicago packers utilizes the booklet idea. This booklet is $5\frac{1}{2} \times 8\frac{1}{2}$ inches in size, 32 pages and cover; it is a "human interest" story of Armour & Company, written by Kate J. Adams, sociologist and newspaper writer. It contains no fewer than 46 different illustrations. Its purpose is to show what the firm of Armour & Company is doing for Armour employees—to sell Armour's as a place to work, in other words.



Fig. 12.—Several sizes and styles of booklets are illustrated here. See text for details. "A Message from Marietta" printed on white paper was tipped on the cover stock of the booklet.



Fig. 13.—The booklets here pictured are aimed at men, women, and children; the motor-car book is intended to reach the men, the piano booklet the women, and the home booklet both men and women. "The Home Magnet" is directed at young men and through them their parents. See text for details.

Another Chicago packing concern, Swift & Company, issues a yearbook which is advertised quite freely in publication advertisements. It shows in an interesting way the moneys received, cost of doing business, and similar financial matters, the purpose of this latter booklet being to demonstrate to the public that Swift & Company are not profiteering.

The *almanac*, if not the parent of the yearbook, is a form of it. Originally adopted by patent-medicine companies, and still used by them to-day, it has waned in popularity until it is now rarely seen.

Fig. 14 illustrates a cover and a specimen page of an almanac used for many years by one manufacturer of fertilizers sold to farmers. *Printers' Ink*, for January 28, 1915, contained a very full account of the successful use by a plow manufacturer of the yearbook or "sublimated almanac" as it has been termed. The firm represented by the latter issued 100,000 of these yearbooks, or almanacs, and since it has been in business for ninety years and settled upon this one form of advertising as the most effective, the almanac is, according to *Printers' Ink*, a vehicle worthy of careful thought in planning a new campaign.

Programs are booklets akin to yearbooks, the cover of the Program of the 28th Annual Convention of the National League of Commission Merchants, illustrated on Fig. 12 (size $6\frac{1}{4} \times 9\frac{1}{2}$ inches), is an example of this type. The "ragged" appearing edge is what is called a "deckle" edge, as we shall see in Chapter XV. In this particular program advertising space was sold so that it almost falls into the class of theater program or directory advertising, but is included here to bring out all these different angles.

"Thrift," the "teeny" book on Fig. 12, measures but $1\frac{1}{2} \times 2$ inches in size. It has 20 pages and cover, and was published by Henry L. Doherty & Company, a New York bond house. This particular booklet pictured was received in response to an inquiry sent in upon reading a newspaper advertisement. The inquirer felt he had hardly received



Fig. 14.—The F. S. Royster Guano Company finds the almanac an effective method of building and retaining the good will of farmers. In addition to the cover a typical inside page is shown. Note the use of testimonials. The almanac is “personalized” by running testimonials from users of the company’s product. Where it is possible, testimonials are printed, which are given by users of the product in the territory where the almanacs are distributed. Also note space for imprinting dealer’s name on the front.

enough for the two cents he invested, so that this represents saving too much on the booklet.

Next in size on the same illustration is “The Morning Mail” (size $2\frac{1}{4} \times 3$) which contains eight pages including the cover. It is a miniature reproduction, so far as the cover goes, of a monthly house organ (see Section 56) published by a firm of direct-advertising specialists. It was distributed at the Indianapolis annual convention of the

Associated Advertising Clubs of the World to stimulate interest in this particular firm, located in Indianapolis. Visitors were invited to call at the office of this concern for a full-sized edition of the house organ.

“A Message from Marietta” (see Fig. 12) is actually a book. It is $3 \times 5\frac{3}{8}$ inches in size, but it has a stiff board cover and is bound up in regular book form. It combines a New Year’s greeting with a selling message and contains only a few pages.

“Selling Secrets” (see Fig. 12) is another “baby” booklet, measuring only $3\frac{1}{8} \times 4\frac{5}{8}$ inches. It contains 16 pages, including the cover; its object is to teach salesmen in grocery stores and the like how to sell a certain brand of flour.

“The Digest and the Dealer” we include on Fig. 12 for it represents the typical “inclosure size” booklet. It is $3\frac{5}{16} \times 6\frac{1}{4}$ in size. (Note: the variation of a sixteenth of an inch or even a quarter of an inch in size is due to the width of the trim—the uneven edges cut off by the printer just before the books are completed for delivery to customer.) There are 12 pages and a separate cover. A booklet of this style will slip into what is known as a number 6 or a $6\frac{3}{4}$ envelope (see Appendix B) and is ordinarily light enough not to need additional postage.

Some firms are using what is known as a number 10 envelope; where they do, the booklet “Camp Vail,” shown on Fig. 12, may be inclosed since it measures $3\frac{3}{4} \times 9$ inches.

Occasionally a booklet is given an unusual appeal physically by die-cutting it. “Put the Postman on your Payroll” is an example of this. Not including the postman’s head, which is cut out, the booklet measures $3\frac{3}{4} \times 7\frac{3}{8}$. We shall discuss the subject of die-cutting in Section 264.

Fig. 13 illustrates several of the larger forms of booklets. A brief description will suffice:

“Hudson Motor Cars” (size $7\frac{3}{4} \times 9\frac{1}{4}$ with an overhanging cover—note the deckle edge again—the inside pages measuring $7\frac{1}{2} \times 9$) is part yearbook, part catalogue, and part booklet.

"The Interior of Your Home," published by the Southern Pine Association, is an elaborate booklet. It not only has the overhanging cover like the Hudson booklet, but has what is known as an end leaf of transparent paper. This booklet (size of cover $8\frac{3}{4} \times 10\frac{1}{2}$, inside pages $8\frac{3}{8} \times 10$ inches) is designed to sell the recipient upon the idea of owning his own home and, secondly, to have it built of wood with a wooden interior and, of course, this concern's product. The booklet is sumptuously illustrated, printed in colors and usually mailed out to those who reply to the firm's publication advertisements.

"The Home Magnet," 9×12 inches, 32 pages and cover, is published by the Brunswick-Balke-Collender Company and its purpose is to sell billiard tables for home use.

"Windsor Pianos and Player Pianos," $8\frac{1}{8} \times 11\frac{1}{4}$, is the specific booklet and catalogue (combined) on this subject published by Montgomery Ward & Company, the mail-order house, as a supplement to their regular big catalogue. It has 32 pages, is illustrated in colors throughout, pictures the wood finishes of the pianos in their original colors, for example. The cover is embossed and has a tip-on of the music room scene.

The pieces illustrated on Fig. 15 are books (under the definition set down in Section 38) for they are all bound in stiff covers—two in boards, two in cloth, one in imitation leather.

"From Ox Cart to Aeroplane" has an interesting idea behind it; it is a book issued by a firm of hardware dealers who had been in business 100 years. Its size is $5\frac{3}{4} \times 8\frac{1}{4}$ inches and it contains 50 pages.

"The Optimism Book for Offices" (size $5\frac{1}{2} \times 8$) contains 64 pages and cover. This will be referred to again in Chapter XV.

"Millingham's Cat-Fooler" by Ellis Parker Butler, author of "Pigs is Pigs," has every appearance of a booklet that would be found in the book store for sale at a price. It is in reality the advertising booklet of a rubber hose concern. The original measures about 4×6 inches



Fig. 15.—These stiff covered books which are being published today for advertising purposes show a wide range of appeal. Even the Ellis Parker Butler book is a piece of direct advertising!



Fig. 16.—Several different styles of catalogues are illustrated here. They range from the famous Tiffany Blue Book to the loose-leaf portfolio form of the Addressograph Company. There is also shown the use of the "Miniature Edition" for general distribution. See text for details.

and contains 24 pages and stiff board covers. It is illustrated throughout with cartoons.

"The Story of Silk" was published by Cheney Brothers and aside from references to their business it is in reality the story of silk making from ancient to modern times. Original measures $6\frac{1}{4} \times 8\frac{1}{4}$ inches. It contains 64 pages and cover, the latter being cloth over board.

"DuPont Products," size 5×8 , is bound in one of that firm's products known as Fabrikoid, an imitation leather. The DuPonts having at the time this book was originally published (1917) acquired several different business interests, this book was intended to inform the public of the various concerns which the DuPonts controlled, including not only the powder plants, but this imitation leather plant, a chemical company, a celluloid company, and a paint company. We include the book at this late date to show that it was quite evidently a part of a preconceived plan to lead up to a discontinuance of the other brands—Arlington, Harrison's, and so on—and to substitute "DuPont" in due course of time. (While this is being written [early in 1920] the old brand names are being dropped.)

Many other kinds of books and booklets might be illustrated, of course, but our purpose here is only to suggest the many different kinds. Keen, direct advertisers are discovering new fields for books and booklets almost daily. Though not illustrated here, we would like to refer to two unique books received by the writer. One measured approximately $8\frac{1}{2} \times 11$ inches in size, and contained a little in excess of one thousand pages, therefore being about $3\frac{3}{4}$ inches thick across the back binding. It was entitled: "1000 Answers to 1 Question" and reproduced in facsimile as many original letters received by one popular science magazine asking questions of the editor. It had for its purpose selling advertising men upon the use of the magazine for their advertising campaigns, and we understand was put out at a cost of about \$20,000.

"Discovering New Facts About Paper," the other, also comes in the portfolio class (see Section 48) for it

measures 11 x 14 inches and has 32 pages. It has a stiff board binding, with a small tip-on giving the title. It has for its purpose the "selling" to paper buyers of an extensive research and development laboratory installed by one of the world's largest makers of fine papers, which was in itself an innovation in the paper industry. The book was written by Waldemar Kaempffert and illustrated by Vernon Howe Bailey.

40. Function of Books and Booklets.—The function of books and booklets is *to deliver an extended selling message*. Even in the case of the small or "baby" booklets the message is *extensive* considering the size of the booklet in which it appears. They are almost universally used and their use approaches the "story form" of advertising which appeals to every one from childhood to old age. The booklet is the primary *educational* form of direct advertising and many properly written books find their way into public libraries as reliable handbooks on certain subjects.

41. Sizes of Books and Booklets.—There is no limit to the size for the book or booklet, of course, but in working out either it will pay any one to follow a size which will cut without waste from standard sheets of paper stocks, body and cover both. In this connection see the Appendices.

42. Results from Use of Booklets.—While results will be taken up separately (see Chapter V, and Part Five of this book), "Making Letters Pay System" contains the report of a test which showed that a letter inclosing a booklet pulled 7 per cent better results than the letter alone. The booklet itself seldom furnishes a complete campaign as in the case of some of the physical forms of direct advertising and, therefore, its direct results are hard to trace. See also Section 140.

43. Catalogues.—Section 38 gave you an idea of what the catalogue is, but for clarity let us define it as: *A loose-leaf or bound volume giving a list of articles or services, usually together with illustrations and rather complete technical descriptions*. Sometimes a catalogue contains reference data so as to make it more valuable, and when price

conditions are normal it is usual to include the prices in a catalogue, though in recent years it has been more general to put the prices in a separate price list.

The catalogue is one of the oldest forms of direct advertising. *Printers' Ink*, November 11, 1920, made this comment upon the subject: "The birth of the commercial catalogue is shrouded in the obscurity of antiquity. Judging from the discoveries of archaeologists in their excavations, it would seem as though the ancients were familiar with the catalogue idea. The word, itself, is of Greek derivation and means literally 'to choose down.' The principle of listing things in catalogue fashion for sale and for other purposes was employed by the ancients."

Henry Sampson's "History of Advertising" mentions a tradesman named Jonathan Holder, a haberdasher, of London, who in 1679 issued a printed list of articles "kept in stock by him."

Montgomery Ward & Company in 1872 produced one of the first modern-day mail-order catalogues. It was of less than one hundred pages, about 3½ x 7 inches. Several other American firms, following the Civil War, began to take up the catalogue idea. Butler Brothers initiated wholesaling by mail with their catalogue in 1878.

To use a homely example, the catalogue is the manufacturer's, wholesaler's, or retailer's *TIME-TABLE* of what he has to offer as compared with the handsomely printed vacation booklet which the railroad will mail you next summer.

44. Kinds of Catalogues.—Generally speaking, catalogues are divided into two classes—bound and loose-leaf. In the first class they are like books and booklets; in the latter class they more nearly resemble bulletins, to be described in Section 53. The loose-leaf catalogue, theoretically speaking, may be revised without reprinting, but loose sheets all too often are not inserted in the catalogue by the holder, with the result that the loose-leaf catalogue is thrown away because it is not up to date. A variation of this latter form is the mailing out of filing folders with the loose sheets inserted.

Printers' Ink, March 29, 1917, describes one of these file-folder, loose-leaf catalogues published by a metal molding concern; this will be further referred to in Section 54.

Fig. 16 illustrates several varieties of catalogues. Those for the Addressograph and Sweet's Chocolates are both loose-leaf in make-up.

"Victor Records, 1920," is the catalogue of the Victor Talking Machine Company. The original measures $5\frac{1}{8}$ x $7\frac{1}{4}$ and it is *five-eighths of an inch thick*.

The small book, bound in flexible leather without any wording on it, front or back, is the famous Tiffany Blue Book. This is the catalogue of Tiffany & Company, New York City, and you will find it advertised on the first page facing cover of almost every magazine you may pick up. It measures 4 x $4\frac{3}{4}$ and contains 128 pages and cover.

Note particularly the use of the Miniature or Pocket Edition in connection with the "Book of Better Business," which is an instance of a catalogue which has valuable reference data in addition to the technical details of the line of steel office furniture and filing equipment. The full sized edition is bound in cloth and the pocket size in paper. The former is $8\frac{1}{2}$ x 11 in size and the latter 5 x $6\frac{9}{16}$ inches.

"Sweet's Chocolates" is unusual inasmuch as it violates the conventional method as to size and arrangement. It measures $7\frac{1}{2}$ inches wide and $4\frac{3}{4}$ high, the publisher doubtless using these proportions because they suited the shape of candy boxes better than the usual higher-than-wide proportions.

45. Function of Catalogues.—The accepted dictionary definition of "catalogue" really describes its function better than it describes the book as used commercially to-day; that is, "to list (catalogue) items." Most catalogues are intended to inform recipients as to models, styles, brands, and technical details and descriptions. While sometimes "selling" copy is put into them, usually they are somewhat like the order-taking salesman: they say to the reader: "We make 'umpty-steen' models, as listed herein, the

measurements of which are thus by thus, and in case you want to order the proper code word is Soandso."

Occasionally the catalogue is primarily for the education of the distributor, and only indirectly for use in selling users or consumers. A brush manufacturer (*Printers' Ink Monthly*, October, 1920) uses his catalogue as a sales manual to educate his house-to-house canvassers.

The more "educating" that the catalogue has to do, the more nearly does it approach the book and booklet class. E. A. Bowman & Company (see *Printers' Ink*, August 2, 1917) furnish an instance of a manufacturing concern making its catalogue so much of a salesman as to educate dealers and increase sales materially.

Occasionally catalogues are split up into sections in order to permit broader distribution and revive interest, or to save money. The mail-order houses—and the catalogue is the backbone of the mail-order house campaign in every instance—frequently use this means. A man writes in for the mail-order house catalogue and says he is interested in tombstones, for example. Instead of sending him a mammoth catalogue of 1,000 pages or more containing everything, which might confuse him, a special "tombstone" catalogue is sent him. Or working it the other way, after the house has mailed to a man, or woman, a complete catalogue, it mails out in the early spring a "White Goods" catalogue to sell spring items, or "Tools and Garden Seeds" catalogue, and so on. See also Section 194 and Fig. 66.

46. Sizes of Catalogues.—While sizes of catalogues which can be printed are governed by the same rules applying to books and booklets (see Appendix A), at least two important organizations have adopted standardized sizes for their use. The American Institute of Architects has standardized upon the $8\frac{1}{2}$ x 11 size, while the National Association of Purchasing Agents has standardized on $7\frac{1}{2}$ x $10\frac{5}{8}$, recommending that, where a smaller size of catalogue is necessary, it be approximately one-half that size, or $5\frac{1}{4}$ x $7\frac{1}{2}$ inches. This latter association at one time fathered the idea of three "standardized" sizes; viz: 6 x 9 , $7\frac{1}{2}$ x

10 $\frac{5}{8}$ and 8 x 11 but are now trying to get down to one size.

47. Results from Use of Catalogues.—The enormous business done by mail-order houses, whose catalogues represent their sole salesmen, speaks for the results which may be secured from using a catalogue. Apropos, the following quotation from the general manager of the Victor Talking Machine Company is interesting: "I still remember the reply I made to my old San Francisco employers and partners thirty years ago when my expenditures on illustrated catalogues were in question and my confidence in results was asked. I said: 'If I had but \$10,000 to go into business with, I'd put \$5,000 into merchandise and \$5,000 into a catalogue to sell it'; and that 'went' as it goes today, only my experience now proves I'm right—then, I only guessed that I was." See also Section 141.

48. Portfolios.—The New Standard Dictionary defines the word "portfolio" as: "A portable case of two or more leaves, for holding drawings, engravings, etc." From an advertising standpoint the "etc." at the end of the definition is about all that interests us. In the advertising and selling world the word "portfolio" has come to mean both bound and loose-leaf super-books or super-booklets. They are virtually, then, enlarged books or booklets, and are usually for limited distribution.

Some portfolios are nothing more nor less than a series of typewritten (or multigraphed or mimeographed) sheets fitted into a handy and convenient binder. For example, in the technical field where strong reason-why arguments must be advanced, sometimes an enlarged selling argument is typewritten on sheets of paper and these sheets put into a cloth, leather, or paper cover making what might be termed a "prospectus" or "portfolio." The value of the individual order usually decides the quality of the cover or binder to be used. Now and then these sheets are placed in a regular standardized ring, or other binder, thus making the work almost a book.

49. Three Kinds of Portfolios.—In general, there are three main kinds of portfolios: (1) Portfolios selling an advertising campaign to salesmen and dealers, or both; (2) Portfolios for the purpose of educating salesmen or dealers, aside from the advertising; and (3) Portfolios for reaching special but very limited lists of prospective customers.

Fig. 17 illustrates the covers (very greatly reduced) of a few representative portfolios.

"Letters on Wood Finishing" is a portfolio of data for the use of architects, issued by a paint and varnish manufacturer. It is loose-leaf in form and each portfolio can be made up as required. Note this is not a catalogue since it does not feature the firm's product at all; it is strictly service data for the architect. The size is approximately 8 $\frac{1}{2}$ x 11, the accepted standard for architects.

"Coffee Advertising" is a portfolio of reproductions of advertisements prepared by a certain advertising agency for one of its clients and was probably intended to be shown to dealers. The size, opened, is 11 x 16 inches.

"A Bigger Business on McGraw Tires" is a portfolio issued for the purpose of selling dealers on a McGraw advertising campaign. It reproduces in full size certain advertisements and is typical of many such portfolios. Some of them tip in actual samples of certain pieces, proofs, and so on; others reproduce them by engravings (see Chapter XIV). In the original the McGraw portfolio was 11 x 14.

"The Spring Advertising Drive" makes use of size to create an impression upon dealers. It is 17 x 22 inches in size and, in addition to showing reproductions of advertisements this clothing manufacturer will run, gives the complete publication advertising schedule of dates of appearance and publications used. The color pages to be used are reproduced in full color and many other features of the advertising campaign are illustrated.

The Apperson automobile is sold largely through portfolios. One of these is bound in leather and costs about \$10; it is used in dealers' show rooms for a real display to prospects; still another, bound in leather and carried by

the manufacturer's own salesmen, is made up of photographs mounted upon tasteful backgrounds. This cost \$8, reports an article in *Advertising & Selling*, December 13, 1920. See also Section 461.

50. Functions of Portfolios.—Taking up the functions of the three different kinds of portfolios in the order mentioned in Section 49, the portfolio to sell the advertising campaign to salesmen and dealers usually has little other selling value than that. The General Electric Company in 1920, according to *Printers' Ink*, March 18, 1920, desired to put on a 100-day campaign from April 12th to August 7th to sell electric fans. The function of this portfolio was to coördinate the efforts of dealers with the company's publicity announcements. It was 11½ x 19 inches in size and in mechanical make-up the portfolio was unusual as the pages were printed in sheet form like posters and stapled together at the top (similar to "Coffee Advertising" shown on Fig. 17). The top sheet gave the key to the arrangement which was in *stepped* formation, top sheet shortest and so on, and the seven colors of the rainbow designated the seven features of the campaign. These features were:

1. PUBLICATIONS.—The letters and folders sent to the dealer for distribution through the mail and over the counter to his customers.
2. WINDOW DISPLAY.—The dealer is told "Your show window is the front page of your business."
3. EXTERIOR.—Refers to the signs furnished for use on the dealer's delivery car or truck; street-car cards; slides in motion-picture houses; and personal demonstrations in homes and offices.
4. ELECTRICAL STORE.—The dealer is urged to arrange "A well-equipped fan department in his store with comfortable chairs, whirling fans, and an abundance of fan literature."
5. NEWSPAPER ADVERTISING.—Refers to local newspaper advertising for the dealer.
6. The national magazine advertising of the General Electric Company.
7. Newspaper advertising by the company's distributors.



Fig. 17.—Portfolios might be termed "broadside" books. Originally the ones illustrated above were intended for grocers, clothiers, architects and garages. See text for details.



Fig. 18.—The bulletin in direct advertising has not been over-worked as yet, and presents splendid possibilities. Bulletins are inexpensive and admit of close personalization.

Where the portfolio is only to sell a limited number of salesmen, it is frequently made up by hand and mounted after the style of an album of camera pictures.

The function of the portfolio for the purpose of educating salesmen or dealers is very important and, if fully described, would cover almost a book in itself.

Ray Giles, in *Printers' Ink*, May 16, 1918, covered this ground in some detail, saying, in part: "The contents of any salesman's manual or portfolio fall under two general heads: These are: Instruction Matter and Exhibition Matter." He found from an analysis of many sales that the five reasons why the prospect refuses to buy are: "(1) Price. (2) Profit. (3) Performance—('Your stuff isn't in it with Roe's'). (4) Personal—('I buy from Baker because he is a member of my lodge'). (5) Punctuality—regarding deliveries."

If your instructions answer these five "P's" you have educated salesman or dealer and the portfolio will be a success.

Under the exhibition matter, which compares with what has been previously described in this section and Section 49, Mr. Giles puts: "(1) Proofs of advertisements. (2) Circulation data. (3) Window trims. (4) Dealer helps. (5) Testimonials. (6) Photographs of merchandise, assuming, of course, that the merchandise itself can not be carried conveniently. (7) Photographs of plant and processes of manufacture. (8) Photographs of successful installations. (9) General 'trade' information; this may include newspaper or trade paper items or articles showing the possibilities in a given field which will stir up the salesman or the dealer to whom he will show them."

The function of a portfolio designed on this basis is to answer every objection that the dealer can possibly offer, and from the salesman's standpoint "Knowledge is power."

Portfolios for reaching prospects direct are identical in function with the preceding except that window trims and dealer helps are omitted; even the advertising data may be sufficient to sell him.

Summed up, the function of all portfolios is education.

51. Sizes of Portfolios.—Mr. Giles in the article previously referred to urges the $8\frac{1}{2} \times 11$ size, but where portfolios are largely for the purpose of impressing the dealer or salesman it is usual to limit them only by the size of the sheet of paper upon which they are printed (see Appendix C).

52. Results from Use of Portfolios.—As these are like books, booklets, and the non-mail-order catalogue in many features, it is almost impossible to trace definite results to them, though their users are enthusiastic about their value.

53. Bulletins.—*Two or more pages of a size too large for envelope inclosure use, where not presented in bound form or upon cardboard, comprise what the advertising world knows as a bulletin.* Usually it contains four pages.

One large adding machine company, is a notable modern exponent of this form of advertising.

While not their only method of advertising, one of the features of the campaign of the Wayne Oil Tank & Pump Company, Fort Wayne, Indiana, as described by Roland Cole in the issue of *Printers' Ink* for November 4, 1920, was their system of bulletins. One bulletin, for instance, tells how to plan drive-in filling stations. Another covers the plans for the stations. A third illustrates a number of stations with ideas for new ones. Mr. Cole makes this significant statement: "The whole scheme rests on the effectiveness of the bulletins."

A bulletin, therefore, seems to be a cross between a catalogue and a booklet. It is definite and exact as to data but deals with specific points and does not, usually, cover the whole line like a catalogue. Nor is it as general as a booklet. See also Section 461.

54. Bulletins Are Educational in Nature.—The bulletin is essentially a means of issuing educational literature.

Fig. 18 illustrates two of the Burroughs bulletins and two of the Vacuum Oil Company bulletins. The Burroughs bulletins contain four pages only, while one of the Vacuum Oil Company bulletins contains eight pages, the

other one sixteen pages, and both are stapled (see Section 267). But the Vacuum Oil bulletins have no covers; such construction violates the principles of book-making for the reading matter starts on the second page so that they are, to all intents and purposes, bulletins.

The Burroughs Company has a unique policy in regard to its bulletins. See Section 403 for details.

"Orange Aid," for example, is the story of how a California firm successfully used an adding machine. If an inquiry from California has to be answered the Burroughs Company sends the inquirer a piece of advertising that represents what a "neighbor" says.

"The House the Bunn's Built" is a story of what an adding machine did for a firm of wholesale grocers in Illinois. This bulletin works two ways; it can be used, geographically, in Illinois and also among the grocery trade.

Long-Bell Lumber Company issues a series of plan bulletins, punched to fit ring binders, as shown on Fig. 18.

The National Metal Moulding Company issues its catalogue in bulletin form, publishing eleven bulletins ranging in size from one to one hundred pages, each separate bulletin inserted loose-leaf in a filing folder suitable for filing in an $8\frac{1}{2} \times 11$ filing case. On the right end of the top margin of each file folder is printed the company's name and on the left end the name of the special bulletin it contains: "Locknuts and Bushings," "Non-Metallic Flexible Conduit," "Rigid Steel Conduit," and so on (see Fig. 18).

In commenting on this unusual idea, *Printers' Ink*, March 29, 1917, said: "It would seem that many other manufacturers might borrow the idea to their own advantage and to the convenience of their customers." It lacks dignity and lacks impressiveness, which may probably account for the failure of the idea to become over popular, though it is very sound otherwise.

55. Sizes of Bulletins.—All of the bulletins which have been described were $8\frac{1}{2} \times 11$ in size, though they could be almost any size; yet if small enough to go in the ordinary

envelopes they would come under the heading of envelope inclosures.

56. House Organs.—House organs, also called house magazines, corporation magazines, plant publications, and many other similar names, have been treated exhaustively by the author of this work in "Effective House Organs," a 361-page work, issued by the publishers of this volume. This is mentioned to show by comparison the necessarily brief reference which can be given to the subject here.

In that book the author defines the house organ as "*Any periodical publication issued by a person, firm, organization or corporation for distribution among any particular class of people, either for promoting goodwill, increasing sales, inducing better efforts, or developing greater returns on any form of investment.*"

57. There Are Four General Kinds of House Organs.—The four general classifications are: (1) House organs for salesmen or agents, also called "sales bulletins"; (2) House organs for dealers, also called "trade" organs; (3) House organs for users or prospects; and (4) House organs for employees, also called "employees' papers," "internal house organs," "plant publications," and so on. These four classes are illustrated by Fig. 19.

"The Sunstrand Keyboard," 9 x 12 inches, 16 pages, is published by an adding machine company in the interests of its *salesmen* and service organization.

"Tick Talk" represents a house organ for *retail dealers*. Published by Westclox, it is $5\frac{1}{8}$ x $6\frac{3}{4}$ inches in size. It contains sixteen pages and cover. "The Red Crown" is a good example of a house organ for *wholesale dealers*, being published by Acme Packing Company of Chicago. Size, $5\frac{3}{4}$ x $8\frac{7}{8}$ inches, sixteen pages.

"The Morning Mail" is a splendid example of a house organ for *consumers, users or prospects*. It is published by the Direct Advertising Corporation of Indianapolis. Size, $8\frac{1}{2}$ x 11, 16 pages and cover.

"The Kodak Magazine" is the house organ for the *em-*



Fig. 19.—The four classes of house organs are represented by these five publications. "The Red Crown" goes to wholesalers, and "Tick Talk" to retailers. Both magazines are in the same class.

ployees of the Eastman Kodak Company. Size, $6\frac{3}{4} \times 10$, 48 pages and cover.

58. Functions of House Organs.—The functions of all house organs are to build loyalty, establish *esprit de corps*, and maintain morale. A few of the house organs to users or prospects, and fewer of those to dealers, actually try to sell goods, though, admittedly, this is not the main function of the house-organ form of advertising. All of them touch upon education in a more or less general way, and the purpose of the salesmen's bulletins is largely to establish friendly rivalry. Sometimes this same function is accomplished in the house organ for employees, factory, or office by addition of contests for promptness, or accuracy, or other desirable features. The wise editor looks upon all house organs as a means of *selling* something indirectly; that is, selling the house as a place to work, in the employees' papers; selling the sales force to itself and its product over to them again, in the sales' bulletins; selling the prospect the product, in the user or consumer publications; and selling the dealer both on the product and being a better dealer, in the dealers' house organs.

59. Sizes of House Organs.—The sizes of house organs are governed by two things; first, consideration of those who are to read them and where they are to be read; and, secondly, in accordance with the standard booklet sizes as shown in Appendix A. For if the house organ is to be carried by a salesman or other person and read in spare moments it must be pocket size.

60. Continuity Strong Point of House Organs.—The strength—and if stopped the weakness—of the house organ is that it more nearly approaches other forms of advertising considered from the standpoint of continuity. Seldom is a single issue of any house organ planned; usually it is a "continuous performance," or surely issued for a year or more at least, and in this particular it is more valuable than are other forms of direct advertising which all too frequently are bought as individual items without the idea of continuity being maintained.

61. **Results from House Organs.**—Where the house organ is properly planned and edited the results have been highly gratifying in every field mentioned in Section 57. For detailed results you are referred to "Effective House Organs." This physical form should be used when a long campaign of education is needed or when there are either many sales ideas to put over or, strange to say, when your product has practically no selling point. In the latter case you sell your HOUSE instead of your product and so get out of the class of competition.

QUESTIONS FOR CLASS WORK OR FOR REVIEW PURPOSES

1. Why is it difficult to define exactly various advertising terms?
2. Describe in your own words the two general forms of all direct advertising.
3. What is a letter? What kinds of letters are there? Why is this the basic form of all direct advertising?
4. Give an example of a form of direct advertising that is practically standardized.
5. Describe the interrelation of letters and letterheads.
6. How may the physical aspects of a letter be changed?
7. For what use, taken from angle of your own experience, would you use a booklet in your business? Why?
8. Name as many different kind of books and booklets as you can think of. Do not restrict your names to those mentioned in the text; there are many more.
9. Why would the miniature booklet appeal to you as a form "more intimate" than the regular full-sized edition?
10. Differentiate the catalogue from all other forms of direct advertising.
11. Lay out a portfolio for selling to a set of salesmen some product with which you are familiar.
12. Would you have this reproduced in sufficient quantities to send to the prospects? If not, why?
13. Can you think of any business which might use to advantage the bulletin, as described in the text?
14. Define a house organ and name the four main classifications.
15. Wherein does the house organ have an advantage over other forms of direct advertising, as a rule? Should this be so, do you think?

CHAPTER III

THE CLASSIFICATIONS OF DIRECT ADVERTISING (Continued)

*The earth was made so various, that the mind
Of desultory man, studious of change,
And pleased with novelty, might be indulged.*

—COWPER.

62. In Section 24 we divided all of the physical forms of direct advertising into two general forms or classifications. Chapter III, first half, Sections 22 to 61 inclusive, took up all those physical forms known as Conventional, or Standardized. In the second half of the chapter which we are now reading we shall take up the remainder of the physical forms which were denominated as Auto-contained, or Unconventional.

63. **Mailing Cards and Circulars.**—By the term *mailing card*, and *circular*, we have reference to any comparatively small-sized piece of cardboard or paper, often too large for an envelope inclosure and yet not calling for a difficult folding operation like the FOLDER defined in Section 85.

This definition leaves much to be desired, for the larger mailing circulars are termed BROADSIDES; still, it will serve to emphasize the slightly different physical aspects of various types of the auto-contained or unconventional pieces. These are really two distinct types, one the flat, *unfolded* mailing card; the other the piece of cardboard or paper which is *folded* once or twice, but leaving most of the inner pages blank and without attempt to build a FOLDER of it as referred to elsewhere.

Circulars are frequently distributed by hand, in which event they are often called "dodgers" (see Section 357).

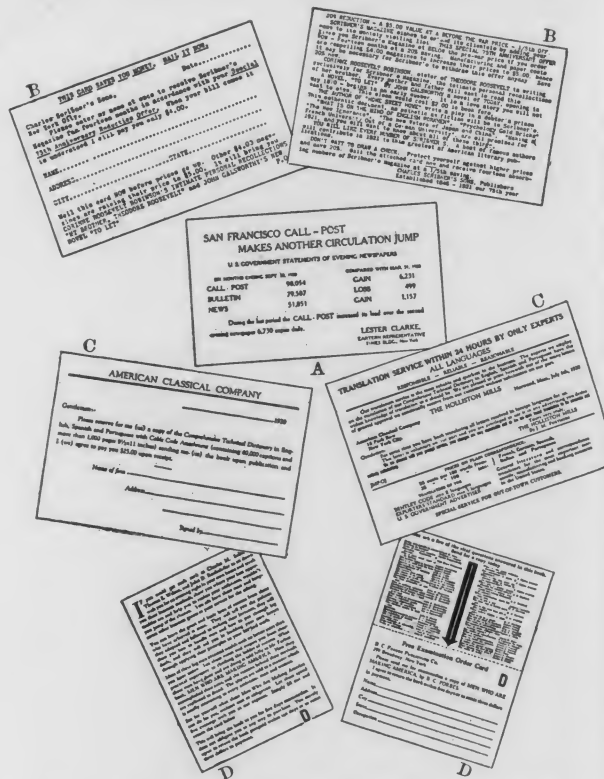


Fig. 20a.—This line engraving shows the simpler forms of direct advertising. See also Fig. 20b. A. On a regular government postal card. B. Using the regular government double postal card. C. The advertiser makes his own double postal card. D. Inside folds of a four-fold card. See text for further details.

64. Several Kinds of Mailing Cards and Circulars.—Fig. A of Fig. 20a represents the very simplest form of mailing card. It is actually printed in this case upon a regular government postal card, in itself a saving of the cost of the cardboard stock. Fig. B represents the two leading sides of a regular double or reply government postal card. Again there has been no cost for stock; this particular card was used by a well-known New York publishing house. One side is addressed to the prospect and the other addressed to the publishing house. Fig. C represents a variation of this same double-card idea, but in this case the publisher of the card has used his own stock and the mailing and reply sides (not illustrated) require a postage stamp for mailing in each case. The size of this double-reply card, folded to mailing size, is 6 x 4 inches. Note that in case of Fig. B the mailer sends along a prepaid reply card, while in the case of Fig. C the person who replies will have to furnish the stamp.

Leaving the regular postal card size, or thereabouts, the simplest form of mailing card is represented on Fig. 20 B the reverse side of which (not illustrated) is blank except for the mailing address. This card size, 5 x 8, is apparently a reprint of the Cross company's advertisement in some trade publication.

Fig. D represents what is known as a four-fold mailing card, showing the inside of it opened up with the arrow pointing to the "Free Examination Order Card." It is interesting to note that the four folds not illustrated, printed on the back of the four folds shown, in order are: (1) Address card to the writer, in the upper left-hand corner of which there appears in this formation:

THE MOST VITAL QUESTIONS YOU CAN ASK

Now answered for you by
America's Business Giants.

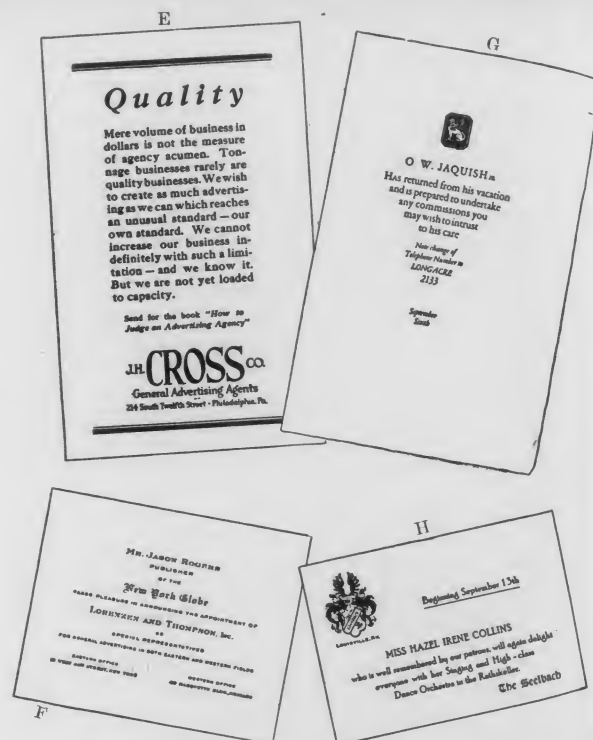


Fig. 20b.—The above line engraving illustrates announcement or general publicity types of direct advertising. E. Printed on cardboard; was mailed without cover. F. The formal style; original is engraved. G. Printed on paper; it had a second sheet and was mailed folded. H. Unusual in appeal and distribution (see text for details).

(2) A very small half-tone reproduction of the front cover and binding edge of the book advertised with this in a rule box in the corner of the fold:

445 Pages, 6 x 9, Illustrated
Attractively bound in blue cloth
Price \$3.00 net
Postpaid
See Free Examination Offer.

(3) A list of the fifty business leaders whose biographies are included in the book advertised, with a few lines of selling talk. (4) The return address of the publishing house with space for stamp. Note that this fold is so arranged that it is directly opposite "Free Examination Order Card" so that when the prospect tears it off and mails it the card is already addressed. Each fold of this card measures $5\frac{1}{2} \times 3\frac{1}{2}$.

The New York *Globe* Card is typical of what might be termed the *Announcement* mailing card, the original of which was engraved (see Section 334). The original measured $5\frac{1}{2} \times 4\frac{1}{4}$. This mailing card, unlike any of those on Fig. 20a required a special envelope to mail it and is therefore not really auto-contained.

The Jaquish is another type of the announcement mailing circular. In this case the circular is on a paper stock, folded once to about half standard letter size; i.e., "note" size. There is little of selling value in this announcement, which requires an envelope for mailing purposes as with the *Globe* announcement.

Fig. 20b illustrates other styles of mailing cards and mailing circulars. The card, "Miss Hazel Irene Collins," in the original $4\frac{5}{8} \times 3\frac{1}{4}$ inches, was handed out to every dining-room guest at the Seelbach Hotel for some little time prior to Miss Collins' return, in an endeavor to build up patronage. This is unusual, for it appeals to a promising clientele; namely, hotel patrons. Very few hotels do aught to increase their dining-room patronage and, in these prohibition days they are finding it all the more necessary.



Fig. 21—This line engraving illustrates the simpler forms of folders. A. Outside fold of which B is the inside. C. How trade-paper advertisements are reproduced in series as folders. D. A simple yet ingenious method of folding. See text for details.

Fig. 21 A represents the outside fold, as received, size $8\frac{7}{16} \times 4\frac{5}{8}$ of a three-fold mailing circular, auto-contained. Fig. 21 B represents the inside of it after the three folds have been opened up. Two folds of this piece are blank. It is extremely simple, containing only a half dozen lines of type in addition to the reproduction of an advertisement culled from a series of advertising pages; it is sent out by

a magazine in an endeavor to sell its advertising pages to others.

The calendar-card, Fig. 87, is a regular sensitized postal card upon which has been placed a picture of a dish of almonds; the artist has touched into the background and foreground advertising messages, a monthly calendar, and so on. This would probably be mailed to dealers and large distributors with a written message on the face-side.

The two two-fold mailing circulars, printed on heavy paper and mailed under their own covers with no other printing thereon are reproductions of trade-paper advertisements, reprinted in this form and mailed to the magazine's prospective list. The folded piece, for mailing, is $5\frac{1}{8} \times 8\frac{1}{8}$. (See Fig. 21 D).

"The Freight Traffic Red Book," Fig. 21 C, is a simple-folded piece though this illustration has made it appear like a complicated folder. The face of the original measures $6\frac{3}{8} \times 9\frac{1}{4}$. Actually it is a sheet of paper $24\frac{3}{4}$ inches wide by $9\frac{1}{4}$ inches deep. This is folded exactly $12\frac{1}{4}$ inches from the left edge— $12\frac{1}{2}$ from the right edge. This leaves the top fold $\frac{1}{4}$ inch shorter than the under fold, thus suggesting to the person who opens it that there is something underneath. Then another, $3\frac{1}{4}$ inches wide in each case, is made at the left and at the right; i.e., a fold $3\frac{1}{4}$ inches from the right edge and from the left edge, folding both top and bottom sheets. This leaves the slit down the center of the zinc etching of the book printed in red upon the front-folds, which, in turn, piques curiosity and takes the reader inside. This was accomplished quite easily by using an extra electrotype which was cut into two pieces. One half was printed on one end of the long sheet and the other half on the other end. This piece might almost as readily be classed as a FOLDER, though FOLDERS are almost invariably auto-contained while this "Red Book" folder requires an envelope for mailing purposes.

Almost sufficiently important to enjoy a classification of their own are Salesmen's Advance Cards. Such pieces of direct advertising are used by a large number of firms,

but as yet only few have realized the full direct-advertising value of these cards. In one instance an unselfish firm got out a series of sixteen cards advertising other important firms in their city.

A firm manufacturing filing equipment gets up a very lengthy series of cards. On the back of the card is shown apparently the interior of a theater with a half-tone illustration in black on space that would be the curtain of the movie. One of these insert illustrations shows the firm's assembly room, another its printing department, a third its automatic presses, a fourth a steel press, a fifth a rubbing room, a sixth the giant shears, a seventh the metal cabinets being welded, and so on. On the front of the card, on the left third, as permitted by postal rules, is a space for the name of the salesman who is en route to see the party addressed, and under his name a list of reminders of the firm's products, so the addressee may check up his possible needs. Also on this side there is a notation, such as this: "No. 4 of Series B—Look for Complete Set." The advertising manager of the firm, W. C. Freeman, writes regarding this plan: "The serial idea counters this impulse to cast aside the cards without giving them the right consideration, and we feel that the scheme is worthy of greater development."

Fig. 22 illustrates several advance cards. See also Section 92.

All too often one standard advance card is used; "the trade" gets used to this and becomes oblivious to its appeal.

Variations of cards are secured by picturing new models, new terms, occasionally as sample-carriers. Those particularly interested in salesman's advance cards are referred to *Printers' Ink*, June 8, 1916, page 61.

65. Functions of Mailing Cards and Mailing Circulars.
—These two classes might well be termed the bulletin-board type of direct advertising, though, as in the case of the top cards of Fig. 20a, sometimes they are filled with type and made to produce selling messages and actually bring in orders. Generally speaking, the functions of this



Fig. 22.—Just a few salesmen's advance cards used in the shoe industry. In each case where the entire reverse side is covered by a picture, the obverse side has been used to announce name and date of arrival of salesman.

type of direct advertising are for announcements and bulletins of various kinds.

Another function of the mailing card, apparently little appreciated as yet, is its use in "teaser" campaigns. (Fig. 51). A "teaser" campaign is one where interest is aroused by an appeal to curiosity. In one community campaign, for example, the main slogan was "Suppose Nobody Cared?" The title of the main booklet was the same. Four days before the booklet, educational in nature, was mailed, the list of names received a postal card of the teaser variety with a large "Suppose" thereon; the next day came a second with "Suppose Nobody," and, finally, a third on the third day with "Suppose Nobody Cared"; thus selling the booklet ahead of its arrival (see Sections 183 and 186).

66. Sizes of Mailing Cards and Mailing Circulars Limited Only by Mailing Conditions.—As has been indicated by measurements shown in Section 64, mailing cards and mailing circulars are limited practically only by mailing conditions. Those printed upon cardboard, especially if it is very heavy and therefore likely to break when bent, should not exceed 7 x 9 inches or thereabouts, for postmen in cities are prone to fold them to slip them more easily into mail-chutes provided in the average office door.

67. If Used in Series, Should Be Changed.—If you use mailing cards or mailing circulars in a series of mailings it is well to change color, size, or make-up. The *System* cards on Fig. 21 D have different colored backgrounds in each case.

68. Direct Results Not Usually Aimed for in Use of Mailing Cards and Circulars.—As a rule it is not usual to try for direct returns or direct results in the use of mailing cards and circulars; they are the "billboard" type of direct advertising, if we may so term them. An examination of Figs. 20a and 20b will show how these forms of direct advertising are generally used. All on Fig. 20a, except the San Francisco *Call* card however, illustrate how they may be used for direct returns, or results. In selling the annual report of an association of which the writer is a member, a most careful study was made of keyed returns as all selling

was done by mail. It was found that more actual sales per dollar spent could be secured by a simple two-fold card, similar to top card of Fig. 20a, than by any other form. In that campaign many other forms of direct and trade paper advertising were used. Aside from these double-size, or double-double size, or an occasional triple-size card, you will find that the mailing card and circular are generally used for *announcement* purposes and not for direct returns. See also Section 142.

69. Envelope Inclosures.—Envelope inclosures are frequently referred to by advertisers as “stuffers,” and all too often they are literally “stuffers” and not miniature sales messages. This classification will be found to overlap others, especially small booklets and blotters, and is similar in many ways to PACKAGE INSERTS treated in Section 75, but this overlapping, the writer believes, is more than likely the main reason for the desultory way in which a powerful method of direct advertising is used and abused. We shall define an envelope inclosure as a *leaflet of two, though usually at least four or more pages, as a rule without a special cover, used as an inclosure with regular mail—either letters, invoices, statements, form letter mailings, house organs, catalogues or other special mailings* (see Fig. 66).

70. There Are Planned, as Well as “Hit-or-Miss” Inclosures.—The bulk of the inclosures used at the present time, one must admit, seem aimed more at “getting your money’s worth from the two-cent stamp you use to mail first-class letters” than to accomplish any set plan. By that we mean that all too many inclosures are designed merely for the purpose of getting the full legal limit as to weight of a letter as allowed by the United States Government. By far the larger portion of first-class mail, it has been estimated, does not attain the total weight allowed for two cents. But there are *planned* inclosures as well as the “hit-or-miss” variety, and the future will see more of them than in the past.

Fig. 23 illustrates several different kinds of inclosures

used by leading firms, and Fig. 25 also illustrates some of the simpler forms and shows how even the apparently simple inclosures may have a definite plan behind them. Details of these illustrations will be found in succeeding sections.

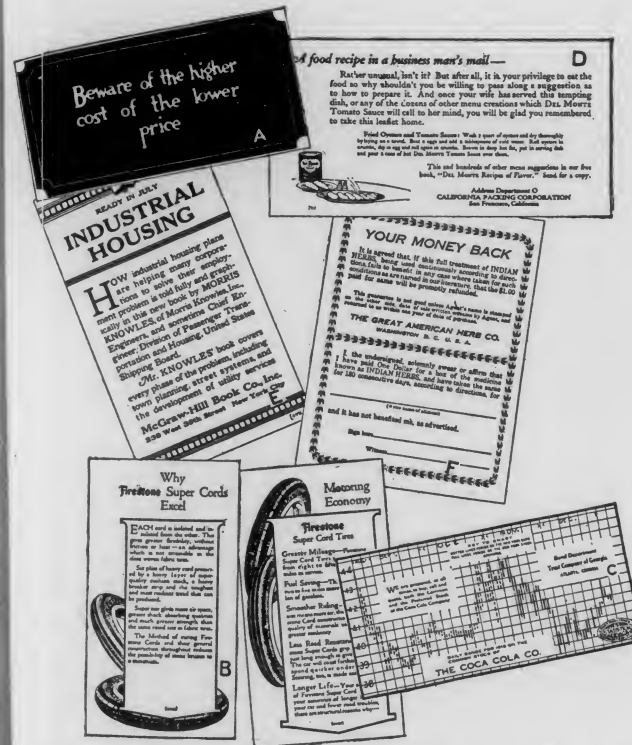


Fig. 23.—Additional envelope inclosures and package inserts are illustrated here. See also Figs. 24 to 28, inclusive. Details of these illustrations will be found in the text.

71. Inclosures Can Perform Three Main Functions.—The three main functions of inclosures are: (1) Supplementing some other form of advertising, either a personal sales message or a printed one such as a catalogue, house organ, sales letterhead, and so on; (2) Educational work foreign to the main message with which it is inclosed; (3) Announcements of various kinds, such as changes in telephone numbers, additions to your products, and so on.

Above all, the main function of the inclosure is to permit the use of a briefer main sales message. It is admitted by all that the briefer a sales letter is the greater chance it has of being read, and while some few letter-writers claim that the inclosure with a letter diverts the recipient's attention from the letter itself, especially where a direct reference is made in the letter, say to a certain page, or in some such way directly to the inclosure, the majority believe it good strategy to use the brief letter and an inclosure.

On this same angle of strategy, it is admitted by house-organ experts that the publication itself is a splendid builder of goodwill but a poor producer of inquiries unless you use a display advertisement with a coupon as part of it; even then, if your house organ is treasured or filed, the recipient does not wish to destroy its pages. By using an envelope inclosure with a "come-back" as a part of it direct inquiries may be pulled from a house-organ mailing. This inclosure may or may not have any reference to what is treated in the house organ itself, of course.

Fig. 23 A, original in two colors, red and black on a white card, is an example of how the inclosure may be used strategically to sell the buyer, almost unconsciously, on paying a price a bit higher perhaps than he first had in mind. A variation of this is a similar inclosure, not illustrated, which directly attacks the problem with this, under a heading "Oh Yes!":

It's a big temptation to give the order to the Lowest Bidder.
The best way to get over that habit is to keep on doing it.
Every fellow who stays in business long enough to practice it, cures himself.

This latter inclosure was used by a firm of printers and sent out with their regular mail accompanied by letters giving quotations.

Fig. 26 illustrates, greatly reduced, a series of three inclosures used, somewhat generally, to improve postal conditions in the United States early in 1920. Note that they are in a series. Any of these might be inclosed with any form of message and so they fall into the class of "educational" work referred to in an earlier paragraph.

Fig. 23 D is an unusual inclosure. The inclosure itself frankly admits it, too. "A food recipe in a business man's mail—" as a heading is descriptive of the inclosure. A California packing company adopted this unusual plan of getting a wider interest in its goods, by the use of inclosures with its mail to business men.

Fig. 23 B illustrates both sides of a two-page inclosure for a large tire company. A similar one might be used either to supplement a regular or form-letter or similar sales message, or be inclosed at random in your regular mail.

Fig. 23 C, used to supplement a mailing to sell the stock of the company referred to, was not only unusual but could be used for supplemental publicity as an announcement.

Fig. 23 E illustrates how a book publishing house in mailing circulars about one book used a simple inclosure about some other book. The original of this was on brown paper, printed both sides; the unillustrated side merely gave the chapter-headings of the book, "Industrial Housing," and in the lower right-hand corner in each case you will find the word "Over."

The front fold only is illustrated in Fig. 24, a rather unique inclosure issued by a firm of direct-advertising specialists. The original measures 4½ inches in width by 6 inches in depth and had therefore to be folded in the center to be inclosed with a regular letter, though when mailed with the company's house organ such folding became unnecessary.

Fig. 25 illustrates several more inclosures, some of them



THE ART OF EXPLAINING THE EXPLANATION

It is far more difficult to be simple than to be complicated.—RUSKIN

The greatest learning is to be seen in the greatest plainness.—WILKINS

The least degree of ambiguity which leaves the mind in suspense as to the meaning ought to be avoided with the greatest care.—BLAIR

Obscurity in writing is commonly an argument of darkness in the mind.—WILKINS

I HAVE in my library a book written to explain small-boat sailing to men who do not understand that art, from which I cull the following terms:

"Reeve the fall right handed."

"Slack the main sheet."

"Reef rather than luff continuously."

"Establish your position accurately by bearing."

"Make the end of your gantline fast to the ring."

"Pull on your topping lifts and get reef cringle down to boom."

"Make fast your reef earing at the tack, haul out the clew earing and tie up the reef points."

Fig. 24.—An "editorial form" of inclosure. Only the first page is illustrated, the second page continues the story without break, and the third page completes it with firm's signature at the end.

unique in shape and size. The "Have Another One" is a die-cut imitation of a pancake, four pages, advertising a pancake flour.

The two Collier's inclosures are greatly reduced reproductions of the front covers of that publication. These two inclosures were used by the publishers' subscription agencies in two ways, one with a special mailing on Collier's alone, and the other as a piece of supplemental publicity with a catalogue and folder describing a long list of publications. These inclosures in both cases have space on the last fold for signing a name "on the dotted line" and making an order out of them.

"Profits in Berkshires" was used both by the association publishing the inclosure and also by members who inclosed these little messages with their regular mail—a method perhaps entirely foreign to the breeding of Berkshires.

"Look at the Cylinder" aims to sell a new roller to the Remington typewriter user into whose hands it falls. Each was sent out with the regular mail, in the "hit-or-miss" distribution plan. It was also mailed with the firm's house organ as well as to a list of users of old machines.

"Kelvinator in Place of Ice" is what is known as No. 10 inclosure and fits into a No. 10 envelope. It was used to supplement a sales letter answering an inquiry as to this new form of ice box.

"Success & Co." might almost be listed as a novelty; it is an imitation pay-roll envelope containing still another inclosure; the purpose of the inner inclosure is to obtain an inquiry for a correspondence course in efficiency.

The three-fold inclosure with James M. Cox on one side and Warren G. Harding on the other is what is known as a syndicated direct-advertising inclosure (see Section 195). The three inside folds not shown give the presidential vote from the year 1824 to 1880 and from 1884 to 1916. The blank on the third fold is intended for the insertion of your own estimate.

The Swissalu and Lucas Velvo-Tone Finish inclosures are unusual in shape. These are slipped over the top edge

of a letter replying to an inquiry, and may either have reference to the inquiry itself or be used merely to promote interest in something foreign to the inquiry.

The very long inclosure (original $3\frac{3}{4}$ inches wide, $17\frac{3}{4}$ deep) was printed on one side only and when mailed was folded in the middle. Its function was to interest the stores receiving it on the selling possibilities of a line of rugs. It was accompanied with other mail matter. Such a piece might be included with an invoice, for example, thus reemphasizing what the salesman had told the customer when he bought the goods.

An example of the pure announcement type of inclosure is the Rogers & Company's notification of its change of telephone, printed one side only, shown on Fig. 25.

72. Two Principal Sizes of Inclosures.—While naturally an inclosure can be of almost any size, as you have noted in the sections immediately preceding this, yet as a general rule the majority of the inclosures used fall into two principal classes: the No. $6\frac{3}{4}$ inclosure, designed to be used in an envelope of that size, and the No. 10 inclosure for an envelope of that size. See Appendix B for specifications of these envelopes. Many of those used in the $6\frac{3}{4}$ are made smaller so as to permit their use in an envelope already near the limit when the letter itself or main mailing piece is inclosed. Not many inclosures are of unusual size or shape; even those on Fig. 25 required considerable search among a large number of inclosures. In Section 262, which deals with the mechanical angles of direct-advertising pieces, you will find other examples of unusual folds.

73. Where Used Regularly Inclosures Should Be Changed Often.—If you are using envelope inclosures as general announcements with your regular mail and you write the same addressee very frequently it is necessary to change the style of inclosure quite often or you waste all your efforts. For example, you might have, say 300 customers, and write these over and over again during the course of a business month. If you start to use an inclosure on January 1st every one of your regular correspondents has



Fig. 25.—Even the telegraph company uses envelope inclosures. Note how the Western Union, by using the inclosures shown above, helps to sell its service to those who get messages. See text for details.



Fig. 26.—The person who has just bought your product is the one to whom you should address your advertisements, especially if you have other forms of products to sell. This illustration shows how several national firms use these little dynamos in direct advertising.

Stir Up Your Local Business Organizations

Get your Chamber of Commerce, Rotary Club and other local business organizations interested and secure their co-operation. Have them get all members to use on their outgoing letters stickers ~~in~~ bringing all possible pressure to bear on ~~the~~ provide prompt and efficient

Save Your Envelopes

Save Your Envelopes

PLEASE note by postmarks on the envelope the date this letter was mailed, also when delivered to you. These facts will help in presenting the subject to your Congressmen and getting them to vote for improved mail service. In replying please state what sort of mail service you are getting.

**Every
Business
Man
Wants
Quick
Delivery
Of Mail**

PLEASE note by the postmarks the time this letter was mailed and when received and make a record of it. Ask your correspondents to help, so that every business man in the United States will get busy in the movement for better mail service. Put stickers on your own letters and spread the message. Show your Congressmen what you are doing and ask if you may count on their help—you want to know.

Fig. 27.—No name appears on these inclosures. They were part of a concentrated campaign to better the mail service of the United States Post Office Department.

seen that same inclosure several times, with a result that he almost automatically fires it into the waste-basket the moment your letter is opened. On the other hand, if you deal with concerns to whom you write only very infrequently, you might advantageously use the same inclosure for a long time.

74. Inclosure Not Used for Direct Returns, as a Rule.

—The functions for which inclosures are used, as described in Section 71, preclude much in the way of direct results, except where inclosed with catalogues (see Fig. 66). Where used as PACKAGE INSERTS (see Section 75), of course direct results are easily traced. See also Section 143.

The manager of a mail-order sales department of a prominent New York watch company recently testified that by mailing, with a special proposition offered with a four-page sales letterhead, a separate inclosure on an entirely different proposition, he got back enough returns from this separate inclosure to pay for the cost of the mailing, thus making that much "velvet."

This leads up to the question whether there should be more than one inclosure in a letter or in a house organ. No general rule can be laid down, of course, but a careful analysis of many campaigns would lead one to believe that the preceding instance was an exception to the general rule. Apropos, Flint McNaughton in "Intensive Selling" says: "A number of inclosures in one envelope confuses the reader. He sees at once that the envelope contains a promiscuous advertisement and a large percentage of these inclosures go directly into the discard. . . . This 'stuffing' of envelopes has done much to cast the real selling value of inclosures in bad repute."

Still it must be admitted that William Wrigley, Jr., started his gum-selling business with a mailing of as many different inclosures offering premiums as he could get into a one-cent letter. He appealed to the postmaster, small-town express agent and similar "business men" in those days, of course; nevertheless, to a high-grade business house

the rule of a single inclosure to a letter may well be adhered to.

A California furniture house planned a series of inclosures which produced traceable business. This concern got up an inclosure that looked like a certificate; in fact, it was a credit certificate, permitting the recipients—all were former customers to whom credit would be extended but who for some unknown reason were no longer customers of the store—to call and buy on credit without the necessity of interviewing the credit manager and formally reopening their account. The designer of this system reported at the San Francisco meeting of the Direct Mail Advertising Association in 1918: "I sent out about 1200 of those letters and we made over 100 direct sales of pretty good size."

An installment collection manager, according to a writer in *Mailbag*, August, 1920, page 155, made use of an inclosure for the improvement of collections. He found that many customers forgot the due dates of their installments. This necessitated collection letters; moreover, once a customer got behind he stayed behind, as a rule. This collection man now incloses a small celluloid card, the back of which carries a yearly calendar and the due dates of each of that recipient's installments are printed in red ink. The letter explains the calendar. While this device is practically a novelty (see Section 97), still as used in this instance it is a result-getting envelope inclosure.

Maximum results accrue only from inclosures when they are planned to accomplish a certain purpose in the general advertising campaign.

75. Package Inserts.—When you stop to consider the person who has already bought your product and the potential possibilities you have to keep him buying more of that same product, as well as any other products made by your firm, as compared with the less determinate possibilities of selling a new customer, you get an idea of the importance of package inserts.

George C. Frolich, United Drug Company, in addressing

the Detroit convention, for example, said that one year when he was manager of the department they sold 20,000,000 pamphlets to their dealers for distribution in packages of merchandise which went out of the store.

Package inserts may be defined as *slips, cards, or other inclosures placed within the original package, aimed at the dealer or consumer or both, as the case may be.*

76. Unlimited Possibilities for Package Inserts.—There is, practically speaking, no limit to the use of package inserts, and you will find them used by many national advertisers. Fig. 26 illustrates several package inserts, but hundreds of other examples might have been used for illustration purposes. Here, for instance, is a package insert used with a tube of Lysol shaving cream. One side tells me how to get a good shave; on the other side I find a whole "family" of products advertised, including a soap, disinfectant, etc.

Or, here is an insert wrapped around a can of Lyon's tooth powder. On its reverse side we find complete directions in four foreign languages for using the powder—does it take much imagination to determine what tooth powder will gain in use among foreign-speaking peoples once they learn of Lyon's, if other manufacturers do not follow suit?

Even such a prosaic product as a glass fruit-jar has a package insert. The inclosure before the writer gives some directions for canning vegetables.

Again, here is a shaving cream of unusual kind, and the insert describes how to open the tube and how to use it.

Such a well-known, national advertiser as the National Biscuit Company is a heavy user of package inserts, as the several exhibits on Fig. 26 show. In the box of Nabiscos we find an insert advertising Fig Newtons, while the package of Fig Newtons probably brought us the insert on Unity Iced Jumbles, and so on.

Nearly all packages of cigarettes carry inserts. Only two are shown. One is merely the claim-all slogan, "The Utmost in Cigarettes," followed by the manufacturer's name and the words, very small, "this package guaranteed";

the other tells you what to do if the cigarettes are not satisfactory and serves as a guarantee slip.

Most candies likewise carry an insert, the one of Page & Shaw is illustrated.

The Bond Bread insert pictured was used in New York City, and was placed within the waxed paper wrapper; on the back of it we find a very brief but interesting history of this brand of bread from its inception in New York City to its second birthday. A piece of good business strategy is involved here. We understand that prior to putting this brand of bread on the market it had been considered a necessary part of merchandising bakers' breads to bring out a new brand about once a year and depend for its sale

Liquid Petrolatum Merck
This is used in place of purgatives.
Lubricates the intestines. Tasteless.

Carbon Tetrachloride Merck
Non-explosive compound for cleaning clothes, gloves, removing grease spots, etc. *Good fire extinguisher!*

Creolin-Pearson
Disinfectant, Antiseptic Wash, and Deodorant.
Return this slip for a free copy of illustrated "Handy Book on Sanitation."

Be sure to ask your druggist for the above in original packages bearing our label.

MERCK & CO. New York
A 942 (OVER)

"You can depend on Merck's"

Ask your Druggist for—

Phosphate of Soda Merck
Milk Sugar Merck
Barley Flour Merck
Boric Acid Merck
Bicarbonate of Soda Merck
Hydrogen Peroxide Merck
Zinc Stearate, Scented, Merck
Soothing, fragrant powder. Prevents chafing. Not affected by moisture.
Mail this slip for a free sample.

(OVER)

Fig. 28.—In the above illustration both sides of a diminutive package insert, which "gets over" a big story in small space, are reproduced, full size.

mainly on the novelty of the name. This mode of reselling the bread, once a year with a package insert, successfully strikes at the root of one trouble in the bread business.

The long slip insert is wrapped around a stick of Williams' shaving stick soap. It bears a complete set of directions how to utilize more of your shaving stick by means of a new form of refill stick.

Fig. 28 illustrates, full size, the front and back of a package insert used by a firm manufacturing a line of drug products. Note how a free book is offered on this slip,

small as it is. Fig. 23 F illustrates a simple package insert of the guarantee type. On the reverse there is no printing, but figures stamped on it by a numbering machine probably give the manufacturers a key to the time of production of the contents of this particular box; perhaps they indicated the packer's number or other information of significance.

77. Seven Main Functions Accomplished by Package Inserts.—There are in all seven main classifications of package inserts: (1) Inserts directed to get reorders for the same goods; (2) inserts that are to introduce others in the same "family" or allied products, as in Fig. 26, for example; (3) inserts giving instructions or directions as to use; (4) inserts to secure names of new prospects. This plan, which has been used by many firms to good advantage, asks the buyer to suggest names of other possible buyers; sometimes a novelty based on the firm's product is offered for the return of the names; (5) inserts which aim purely for general publicity such as the one, "Utmost in Cigarettes," on Fig. 26; (6) inserts which are in the form of a guarantee to the purchaser, as well as inspection labels and inserts including the guarantee such as Fig. 26; and (7) inserts which suggest new uses for an old product, to increase sales indirectly.

78. Results Can Be Traced Where Direct Inquiries Are Asked For.—Where direct inquiries are asked for results may be traced to package inserts, but where the inserts are purely of a general publicity or educational nature, as noted, for instance, in the miniature booklets, "The Story of Writing," "How Steel Pens are Made," and others illustrated on Fig. 26, no direct results can be expected. These booklets ("How Steel Pens are Made" measure $1\frac{1}{4} \times 2$ inches only and contain but 12 pages) are inserted within a box of pens and go direct to the buyers of pens. The Esterbrook company comments on them in this manner: "In addition to being a unique method of arousing interest, inasmuch as they provide the recipient with a knowledge of the product in question, they are also, in their way, effective sales producers."

Gail Murphy in a talk before the Cleveland convention of the Direct Mail Advertising Association, commenting on package inserts, said: "The manufacturer who makes a good product and neglects to take this opportunity (of using package inserts) to sell the buyer more thoroughly on it, is overlooking one of the greatest forms of direct advertising."

The Royal Baking Powder Company, according to an article in *Printers' Ink*, May 1, 1913, page 4, drew, by use of a small circular package insert offering a special recipe book which is not advertised elsewhere, "hundreds of letters a day from all over the country."

Perhaps the most unusual result-getting package insert is really a package-wrapper. Procter & Gamble put an extra wrapper around their Crisco cans in addition to the label. THEY UTILIZE THE INSIDE OF THIS WRAPPER FOR ADVERTISING PURPOSES. The outside of the wrapper is almost a duplicate of the regular label on the can itself, except that there is displayed in two places this injunction:

"IMPORTANT

See Inside of this Wrapper."

The housewife on opening it up finds some helpful general directions for using Crisco and a large return slip offering four different books on cooking. This wrapper not only utilizes the space that would otherwise be wasted, but also gets before the user of the product a selling message at practically no cost.

Premium wrappers and premium inserts are, of course, complete checks on the result-getting values of package inserts. The package inserts aimed at dealers, unless they bear directions as to display or protection, are usually premium inserts.

As an excellent example of the latter class, see *Printers' Ink*, October 8, 1914, page 31, describing the marvelous success of selling what was once a new Wrigley product—"Doublemint." A dealer bought a box of Spearmint and found within it a coupon form of package insert advertis-

ing the new Doublemint variety, and offering, within a certain time limit, one box of the new brand provided the dealer bought one or more boxes of Spearmint. These inserts were redeemed from the jobbers by the manufacturer, of course. This method was tantamount to giving away a free box of Doublemint, but made the dealer appreciate and push the new brand by placing a value upon the package insert. The jobber got his regular profit even on the free box, it should be added. But note how shrewdly the gum company made the entire campaign self-supporting; since an *additional* order for Spearmint, the regular and well-known brand, was required to get the free goods.

The Kolynos Company, New Haven, Conn., manufacturers of a dental cream, inclose a postal card with every sample of cream they send out. This card provides spaces for the names and addresses of seven friends who, in the opinion of the recipient of the sample, would like a sample of this dental cream. L. A. Jenkins, of the Kolynos Company, commenting on this package-insert idea, said: "As a result thousands of these packages (samples) are mailed out monthly; it forms an excellent method of advertising."

It should be added that results are not usually so good where attempts have been made to use inserts in products which do not go to the consumers in original packages or where the goods have to be repacked by jobbers or other distributors. In these cases the inserts frequently get "lost in the shuffle."

79. Much more might be said, even in this general physical classification, about package inserts, for the field is almost unlimited and new methods of distributing are being developed almost daily. *Printers' Ink*, April 10, 1919, page 48, tells how in a campaign to increase the consumption of milk in New England an ingenious paper device was gotten out and placed over the neck of every bottle of milk sold by the dealers who subscribed to the campaign. "On one side," reports the article referred to, "the use of milk as a diet was urged by the Massachusetts Board of Food

Administration. On the other side were printed some easily prepared recipes containing milk."

When we begin to get direct advertising via the tops of our morning's milk, when morning newspapers take extra copies and stick thereon a piece of "direct advertising"—a small separate slip that is—telling us: "No, I did not blow on to your porch, I came as a sample," and so on, what may we expect next in the way of package inserts?

80. **Package Inserts Differ from Envelope Inclosures.**—Attention should be called to the fact that package inserts usually go only to people who have already BOUGHT some of your goods, though occasionally they are inserted with "samples"; envelope inclosures go to prospects as well as regular users and, therefore, while package inserts are akin to envelope inclosures they are not identical with them and should be planned separately, for reasons to be set forth at length in Chapters VIII and X.

81. **Broadsides.**—As we saw in Section 22, it is quite hard to define absolutely any particular physical form of direct advertising, and it is even harder to define the broadside. For all general purposes, however, we may characterize *broadsides* as *printed sheets 25 x 38, or down to half that size, folded down for mailing purposes to about 5 x 10½, 9 x 12, or 10 x 6 inches, mailed either under their own cover (literally auto-contained) or in a special envelope.*

The placing of the broadside within the campaign is worthy of note. It is usual to send out the broadside either as the opening gun—the first piece—or the "mop up" or last piece. In the first case it is used for its size—to dominate the prospect. In the latter instance it is often used as a "review" piece, that is, the entire campaign is reviewed on the final and parting shot.

Where the campaign calls for but one piece a broadside can sometimes be used advantageously though usually a letter is preferable for a single-piece campaign.

82. **How Broadsides Differ from Other Physical Forms.**—Broadsides differ from other physical forms of direct advertising primarily in size. They are really only large

mailing cards or circulars; sometimes they are of a heavy stock like a cover paper, or of a heavy weight of coated paper. They differ from folders only in that their folding is always simple, no "stunts" or "trick" folds being used in broadsides.

Years ago when paper was almost a glut on the market broadsides filled the mails; during the war when paper was scarce, they were not used very often.

Fig. 29 shows some typical broadsides, though because of their huge size it is almost impossible to picture them adequately.

Take the broadside bearing the large "X" and "What Does It Mean to You?" on the front. As that reaches the prospect it measures $9\frac{1}{2} \times 6\frac{1}{4}$ inches. I open it; I now face a sheet $9\frac{1}{2} \times 12\frac{1}{2}$ inches. In this case only the upper half bears any printing, and I read: "X, it means the biggest crowds that ever jammed their way into your theatre!" The lower fold is entirely blank. I turn the fold *naturally* (in this connection see Section 263), and I now face a sheet $19\frac{1}{4}$ inches wide by $12\frac{1}{2}$. It is composed of four parts—made by the creases—folds—on the upper left-hand space; I gaze at a big persian-orange "X" approximately 5 inches square, while at the lower right hand in large type I read: "It means you'll stand head and shoulders over every other theatre in town as long as 'X' is there!"

I turn the fold again, *naturally*, and now face a sheet $19\frac{1}{4}$ inches wide by 25 inches deep, composed of eight of those folded-creased spaces, on the upper four of which there is a still bigger persian-orange "X," this time approximately 10 inches square, and the lower four of which we see—each succeeding line in a larger type than the preceding. "*It means a new record of attendance at your theatre. It means banner profits, increased good will, satisfied patrons. In other words—it means the biggest picture of the year!*" The italic lines were in persian orange.

Once more I turn the fold, this time having, however, to



Fig. 29.—The broadsides pictured have been greatly reduced because of limited space. See text for details.



Fig. 30.—Folders are not so popular to-day as they were when Uncle Sam let you run wild on the front cover and permitted you to mail irregular-shaped pieces without envelopes. A few auto-contained and conventional folders are shown here.

make an unnatural turn so as to have the full wide-opened 25 x 38 sheet before me, with the message on the narrow width, and I read a regular movie-poster in regard to "Madame X," illustrated with one oval half-tone 15 x 20 inches in size, and a square finished half-tone with black border of 22 x 9 inches in size.

This is a regular, full-sized broadside. The piece you see finally opened is composed of 16 of those spaces made by the folds (creases) referred to in earlier paragraphs.

"Just Two Sizes" when fully opened up measures 21 x 14 inches and by some might not be classed as a broadside at all.

"The Lid is Off!" opens up to 18 x 24½.

"Into your Hands" opens up to 35½ x 23½, which means it is a 38 x 25 sheet opening on the broad way but has been cut down in trimming.

"—and now you buy the Group" opens up to 17½ x 21½ inches and is printed upon a cover stock. This is the only one on Fig. 29 which required a separate mailing envelope.

83. *Function of the Broadside Is to "Put Over" the Idea of Bigness.*—The fundamental idea behind the broadside is always **BIGNESS**, for the purpose of making an impression. Take the examples illustrated on Fig. 29; the "Madam X" broadside goes to movie-house owners and is aimed to induce them to book the picture. It wants to suggest **BIG** profits through **BIG** crowds and uses the idea of actual **BIGNESS** to do it.

The skate broadside is mailed to dealers and tries to sell a **BIG** idea—that with two sizes of this firm's skates all sizes of shoes can be fitted.

"The Lid is Off!" went to dealers in footwear and similar products of the United States Rubber Company, immediately following the armistice. It has an added value: inclosed with it were stickers for putting up the sheet, finally opened, in the dealer's window so that the message that rubber goods were again available might be passed on to the consumer.

"Into your Hands" went to dealers in automobile accessories, also to jobbers; it told of the policy of the firm's advertising and sales campaign; inside there was attached with a seal sticker a return postal card.

The magazine broadside was mailed to advertising managers and aimed to sell an entire group of publications. It partook of the billboard type of advertising.

In practically every one of these cases the list was comparatively small and yet broadsides, especially those a half-sheet in size (half of 25 x 38 either way), have been used with telling effect upon consumers and users.

84. The Use of Broadside and Results from Their Use.—The usual use for broadsides, therefore, is upon the small list, dealers, or picked lists of big possible users. The Pyrene Company used a smashing broadside, full of red, upon a list of high-rated manufacturing firms some years ago. A firm manufacturing steel desks put over the idea of their beauty by using a half-sheet broadside almost all of the wide-opened fold of which was taken up with a mammoth half-tone reproduction in color of the desk itself.

The results come from IMPRESSIONS rather than from returns, and while the broadside may well be used as an effective piece in a campaign it is seldom used in a series. The man who tries to emphasize every word by shouting soon becomes a pest instead of a joy to listen to, as you know.

85. Folders.—Under the classification we have imposed upon ourselves, *folders* are to be defined as *mailing pieces calling for unusual folds or "stunts," especially those which require special dies*. They are as a rule mailed under their own cover; i.e., "auto-contained"; though since the recent governmental ruling (see Section 379) fewer auto-contained folders are being used because their strong features are their covers and the Post Office Department has almost banned pictorial covers.

86. Folders Are the "Clever" Pieces of Direct Advertising, as a Rule.—While there are some exceptions, as we have classified the various physical forms of direct advertis-

ing, folders are the "clever" pieces; therein lie both their strength and weakness, for their very cleverness may sometimes militate against their effectiveness. The reader may remember the cleverness, take the folder home to amuse the children, yet fail to get your sales message or buy any of your products.

Fig. 30 illustrates, as well as is possible with a flat reproduction, a few folders.

The projecting tip on the one headed "The Future" inserts in a slit at the point indicated, and when the folder has been folded at points A—A and B—B and the tip inserted in the slit on the opposite edge of B—B, serves as a means of holding together for mailing purposes the folder itself. There are many methods of making the folder inclose itself without the aid of a sticker or clip, some of which are patented; the one shown is of the simplest type.

"Uncover Bigger Profits" was a favorite form in those days when there were no postal restrictions as to size and shape. In this connection see Section 379.

"Here's Something New" is a very elaborate folder. The billiard table and the three figures are actually on a separate piece from the background of the room and pasted on what represents a floor. When properly opened the figures and table are a quarter of an inch from the back wall.

"Soil Culture" represents the simpler use of the die in making folders. That circle is die-cut and permits, as you see, that much of a half-tone reproduction of a field with a harrow at work. Except for this die work in connection with several folds this piece might as well have been classified as a mailing card or circular.

"Cold Weather Need Not Stop Your Building" is an example of a folder which requires an envelope for mailing. The thermometer is die-cut and the tongue part of it inserted in a slit in the building picture as indicated. By its use is driven home the idea of building in freezing weather. (See Section 144 for results.)

87. Unusual Sizes and Shapes Used in Folder Form.—

While booklets, broadsides, envelope inclosures and other such physical forms of direct advertising must follow conventional and standardized sizes and shapes, as a rule the folder is not so restricted; it is limited by mailing and printing and folding possibilities and the size of the paper or cardboard to be used.

In Section 262 we shall take up briefly the matter of folding, but let it be said here that there are almost unlimited ways in which a sheet of cardboard or paper can be folded up so as to produce ingenious and often surprising effects. Summing up the situation, almost any fold which is not clumsy is a good one.

88. Blotters.—The useful as well as ornamental type of direct advertising, yet one that practically no one buys, withal, an advertising piece that practically every one uses, is the **BLOTTER**. From our childhood days when we drew all of the ink out of the inkwell in the school desk by the aid of a *blotter* we have known it as a *piece of absorbent paper*. But in our mature or advertising days we find physically there are two kinds of blotters, one with an enameled top surface, for good printing results, use of half-tones, color plates, and so on, and the other the old-time, entirely absorbent blotter.

To complete our definitions we shall characterize a *blotter* as *any piece of blotting paper, with or without an enameled surface, used for direct advertising purposes singly or in series, as a house organ or for direct mailings*.

There are three different kinds of blotters considered from the physical form: (1) Single pieces, various sizes; (2) several pieces fastened together with a celluloid or other "cover"; and (3) large desk blotters, not as popular as they once were. Either or all of these forms may have the calendar features, one or more months, incorporated with them.

Sloan and Mooney in "Advertising a Technical Product" tell of an effective blotter campaign which utilized a double No. 10 blotter, with the recipient's name printed thereon. This is a form of personalizing (see Section 192).

89. The Blotter Has Utility Value.—As indicated in



Fig. 31.—One thing we seldom buy is a blotter. Properly planned blotters can be made to do a lot of work in a direct advertising campaign.

Section 88, blotters have utility value, and there are but few people who do not depend upon advertising blotters for their supply.

Fig. 31 illustrates several different kinds of blotters. Tanki, Packers, and Lettergram are of regular blotting paper, both sides of which can be used for absorbing purposes; while all of the rest have an enameled surface. The Almond blotter, with which is combined a calendar, it will be noted, and the Gatchel & Manning blotters are in several colors. On the original of the latter those tomatoes show up in actual color.

The Vandercook blotter (Fig. 32 A) bears both an inch and a pica rule to add to its usefulness.

The little "57 per cent" blotter (Fig. 33) is of unusual size and shape. As a rule, blotters are of a size to fit either

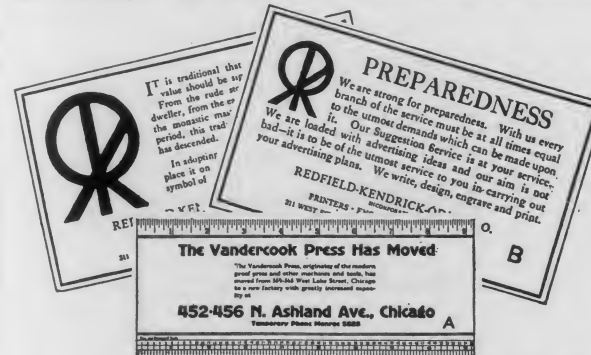


Fig. 32.—Other blotter appeals are illustrated in this line engraving. A. How the utilitarian appeal may be increased even in the case of the blotter—two different kinds of rules are made a part of this piece, one an inch rule, and the other a pica or nonpareil scale. B. Observe the utilization of the series idea in blotters. Both originals are printed on same kind of stock—gray. Note how the trade-mark is "played up."

a 6¼ or 6¾ envelope or a No. 10 envelope. The two blotters, one with the heading "Preparedness" (Fig. 32 B) and the other without a heading, belong to a series issued

by a particular printing house. As a matter of fact, blotters are frequently issued in series.

57%

of All News Stand
copies of the August
issues sold in the
FIRST SEVEN DAYS

*"Reader Interest"
shows on the news stands*

Metropolitan

Fig. 33.—Here is reproduced in the same size as the original one of many blotters gotten out by the *Metropolitan* magazine.

90. **Blotters Are Also Used for House Organs.**—While we treat of house organs from an editorial standpoint in Section 57, there are many different physical classifications of house organs, as will be found fully treated in a companion book by the author of this volume ("Effective House Organs"). It is interesting to note that the form differing principally from the physical aspect is the blotter

house organ, two examples of which are shown on Fig. 31. One, "Lettergram," is on regular blotting stock, while the other, "Direct," is on an enameled-surface blotter.

91. **Function of the Blotter Is Reminder Advertising.**—Almost without exception, blotter advertising is used for purely reminder purposes, though there are on record instances where a postal card mailed out with a blotter, usually a blotter house organ, has produced enormous results. The trouble is that the blotter house organ soon loses its novelty, and when the novelty wears off the returns fall off.

Blotters may be used almost universally, for school children as well as business men, with appeals to men as well as to women, for homes as well as offices hard to reach.

Novelty or added utility value helps to "put them over."
92. **Blotters Bring Business.**—In the first number of Volume 5 of the quarterly publication, *Direct Advertising*, there is a story of how a Massachusetts firm manufacturing wireless sets used a series of planned blotters to build good will among steamship owners and eventually did a good business with them, largely through this form of advertising. See also Section 145.

The issue of *Advertising & Selling* for September 4, 1920, tells how the American Steam Conveyor Corporation used a blotter as a new form of salesman's advance card. This firm reached a conclusion that blotters were kept and, wishing to give its salesmen a good introduction, this concern chose the blotter as a means of doing it. After having first tried it out in one territory the firm reported: "So well pleased with the idea that arrangements are being made to introduce other sales representatives to their prospects in this manner." See also page 80.

93. **Poster Stamps.**—In compiling material for this work personal letters were written to several artists for examples of recent American poster stamps. The answer of one was typical: "Poster stamps have gone out." They have. But we believe they are coming back and coming back stronger than some folk realize. First, what is a poster

stamp? We define it as a *miniature advertisement containing, necessarily, but a brief message reproduced in sticker form.*

94. **Poster Stamps Almost Always Supplement Some Other Form of Advertising.**—Poster stamps, by reason of their very small size (some of them are no larger than 1 inch in diameter, or $1\frac{1}{2}$ inches square), are necessarily supplemental to all other forms and not directly responsive themselves, though the two posters for the National Association of Purchasing Agents on Fig. 34 specifically suggest that the reader write for further information. The original of each was $1\frac{1}{8} \times 2\frac{1}{2}$ inches in size.

Many of those illustrated on Fig. 34 are specifically referring to magazine advertising done by these same advertisers, and we doubt not that these unobtrusive little stickers are often as effective as larger pieces of direct advertising might be under some circumstances.

The issue of *Advertising & Selling* for October 16, 1920, specifically describes this use of the poster stamp and adds this comment: "Used to merchandise advertising they (poster stamps) drive that advertising home into the consciousness of all those who should be interested in the advertising. There is no national campaign that can not gain in effectiveness through their use."

The illustrations on Fig. 34, "Turn on the Current" and "Tenks Clipper Pocket Knives," follow more the order of the old "German-style" poster stamps, and doubtless their German origin, associated in our minds with what happened in 1914, and especially in 1918, was largely instrumental in killing off the poster idea in America. The others on the plate referred to show what American advertisers have done to improve the idea. The small double-circle seal is interesting: it is an example of use of a small poster to seal a mailing card, folder, broadside, or similar auto-contained mailing piece.

One might well term poster stamps postscripts of all forms of direct advertising. Expert letter-writers know that postscripts, properly used, are very effective.



Fig. 34.—That poster stamps are coming back is the prediction of the author who points to several now used by national advertisers to boost general publication advertising.

Mail-order houses have used the poster-stamp idea to produce actual inquiries. Maxwell Droke in *Postage* (March, 1917, page 110) tells of a series which Sears Roebuck & Company used to produce inquiries for certain catalogues for paint, wall paper, houses, clothing, and so on. They varied the idea by sending out sheets of stamps in letters and catalogues, each stamp good for a certain kind of catalogue, thus making it easy for the prospect to write for a certain catalogue.

Printers' Ink for May 13, 1915, describes how effective a series of poster stamps were in connection with an automobile accessory campaign conducted by Gray & Davis.

95. Direct-Advertising Novelties or Specialties.—The names of the various novelties or specialties which may properly be listed as DIRECT advertising, not considering manufactured novelties *per se*, are legion, but we shall consider only a few of the more striking to point the way.

No attempt at definition will be made other than to say that by novelty or specialty in direct advertising we have reference to direct advertising which does not fall within any of the other physical forms described in the two parts of Chapter III up to this point.

96. Every New Form of Direct Advertising Is at First a Novelty.—Naturally there arise from day to day new forms of direct advertising and for awhile, until they lose their "novelty," they are novelty or specialty forms of direct advertising. The main forms of novelties now almost standardized are: (1) Coupons, (2) Puzzles, (3) Tables with utilitarian values, (4) Reduced photographic reproductions, (5) Printed calendars—not considering the art calendars or their like, (6) Tip-ons, attachment and similar "stunty" attention-getters, (7) Containers for retailers' use, (8) Menus, especially when furnished by advertisers for food caterers' use, (9) Unusual physical forms. Under the latter classification we have reference to quite unusual forms which come up from time to time as direct-advertising brains evolve new ideas in make-up, such as advertising on gummed paper tape (see Section 357).

97. Examples of Novelties in Direct Advertising.—Figs. 35 and 36 show, greatly reduced, a number of forms of novelty or specialty direct advertising.

Four different coupon forms are shown; the largest is almost a "dodger," since it was distributed from house to house. The one for Lyon toothpowder is inclosed in addition to a regular package insert referred to in Section 76. The coupon headed "Free Coupon" was used by the Bartlett Nu Products Company of Pasadena, Cal. It was sent out with one of a series of circular (form) letters. The users say of the series: "The one that brought the greatest returns is the one containing the coupon. People seem to be prone to jump at something for nothing." These are of Class 1, referred to in Section 96.

The Firestone puzzle (Class 2, Section 96) is used as an envelope inclosure, but it is surely unusual enough to be classed as a "novelty."

The two celluloid "tables" (Class 3, Section 96) are likewise envelope inclosures but rather unusual in their appeal. The reverse side of one shows a price list and of the other a brand list.

The two very small photographic reproductions indicate Class 4 of Section 96, being almost poster stamps, one with a calendar and one without; they have a value which the poster stamp does not have in that they are real photographs and so recognized by the prospect as portraying the goods "as is," not as some artist has thought they looked.

Two forms of calendars are illustrated, one of the Alexander Brothers on one of the sides not shown has a complete year's calendar. These are Class 5, referred to in the preceding section.

Tip-ons or attachments (Class 6, Section 96) to increase attention to a booklet, or other piece of direct advertising, are well illustrated by their usage in the *Hearst's Magazine* booklet.

Retailers are frequently furnished with containers for manufacturers' products like the paper envelopes (Class 7,



Fig. 35.—Someone has said that the world craves new ways of doing things. Direct advertisers crave new forms of old appeals. These greatly reduced illustrations suggest a few of the "newer" ways.



Fig. 36.—Most of these “novelty” direct-advertising appeals, besides being excellent pieces of advertising matter, are serviceable.

Section 96) of the Holeproof Hosiery and Luxite Hosiery illustrated.

The ruler illustrated is made of cardboard used by a printing firm that is specializing in CARD work, and so doubly apt; together with the “policy” and the “memorandum,” which is composed of eight pages imitation type-writing (printed) on legal cap (8½ x 14 inches) bound in an imitation legal cap folder simulating a legal document, it represents Class 9 of Section 96. A large number of others might be illustrated. *System* for May, 1920, for example, tells a very interesting story of how the Lily Cup Company uses even its billheads for forms of direct advertising. This company also uses several very unusual inserts or inclosures for collection purposes, all of which properly should be classed as direct advertising.

Menus, or Class 8 of Section 96, are of two classes: (1) menus published by a company in connection with banquets, conventions, etc., such as the Master Printers’ Dinner, shown on Fig. 36. In this particular case the dinner was given by a paper manufacturer so the menu was a “sample” of the company’s product; (2) Menus given to restaurants by food products manufacturers. For an illustration of this form of direct advertising see Fig. 36. Many food manufacturers can to their advantage adopt the idea; many others selling through middlemen may well adapt it to special purposes.

Full-sized photographs as a form of direct advertising have been described in the issue of *Postage* for March, 1918 (see page 5). Examples were given there of millinery, coats, ranges, and hats being sold by photographic direct advertising.

Other “novel” forms of direct advertising but not illustrated here are book jackets, the extra wrapper usually put around a book by the book publishers and used by them to advertise other books by the same author or other books of a similar trend. For example, there was probably a wrapper or jacket about this book you are holding when it was originally sold. That wrapper would naturally ad-

vertise other business books issued by the same publisher. The wrapper probably carried advertisements of "Effective House Organs" by Ramsay, "Modern Sales Management" by Frederick, "Typography of Advertisements That Pay" by Farrar, together with a long list of other books on advertising and selling topics.

During the war a part of the space on book jackets was taken to advertise War Savings Stamps and similar government securities.

The war developed a most unusual form of direct advertising, but since the war it has not been employed—we refer to the use of the insides of chewing-gum wrappers. During the war these carried W. S. S. and Liberty Loan advertising.

These instances, which at first glance might not be classified under the heading of direct advertising, surely come well within the definition set forth in Chapter II, and take a sales message direct from its maker to the possible buyer. In one way they are even more effective than direct messages delivered via the mails. Take, for example, the man who has bought one business book; he has spent his own money to prove to you that he is interested in business books.

Railroad time-tables are still another form of direct advertising, and in *Printers' Ink Monthly*, September, 1920, there is a complete description of how they are used and how valuable this form of advertising has become.

The New York Central, for example, uses the two-fold center spread, which is in reality the frontispiece of a time-table, to tell its patrons what it is doing for their benefit, and announces an imposing list of equipment purchased at a cost of \$48,318,300.

The article previously referred to closes with this prophetic paragraph: "The whole situation indicates an awakening on the part of the railroads to the fact that they have a splendid advertising medium in their own hands which can be used to good effect. It naturally follows that renewed efforts are being made to make that medium read-

able and attractive. Travelers must have time-tables. Railroads now plan to sell them on the whole service of the line."

Many other industries are in the position of the railroads in regard to their time-tables—they have a powerful direct advertising medium at hand which is veritably an undeveloped gold mine.

Business calling cards might, with a very little stretch of one's imagination, be classed as direct advertising; for if, they are not DIRECT advertising, under what nomenclature do they come? Frank H. Williams in the issue of *Printers' Ink Monthly* for May, 1920, sizes up the situation when he says: "Most manufacturers overlook the importance of having good copy on this valuable medium." He adds: "Business cards which are anything more than mere announcements are all too few." We shall have more to say on this subject, in regard to the writing of copy, in Chapter X. Take hand lettering, for instance, it is an expensive product and an artist does not have many methods of "sampling" or showing his product. One artist got around this difficulty by photographing several of his pieces of hand lettering and sending them out with the top piece a photographic reproduction such as is shown in Fig. 36.

98. New Forms Frequently Made.—As suggested in earlier paragraphs, new physical forms are frequently made, sometimes old forms are rechristened, such as "vitalized letterheads" to take the place of four-page letterheads, and so on. "Dramatized letterheads" were in vogue for a time.

Checks, even money itself, have been used upon occasion as means of gaining attention to other and regular forms of direct advertising. A firm selling a veneered basket to candy manufacturers found that sending out a check was a most excellent way of getting attention. This check was in reality a form or adjunct of direct advertising.

99. Function of This Chapter.—Let it be recorded here that the function of this chapter is simply to place briefly before every reader a clear conception of the many and

various physical forms of direct advertising. From this point on, except where it is absolutely necessary for clarity or because all physical forms do not permit of the description in hand, we shall have reference to all forms of direct advertising. Where there are exceptions they will be noted, of course.

QUESTIONS FOR CLASS WORK OR FOR REVIEW PURPOSES

1. As you understand it, what is the difference between physical forms described in the second half of Chapter III and those described in the first half?
2. What would you recommend mailing cards and circulars for, as a general rule? That is, what general type of advertising?
3. Define an envelope inclosure and give the usual sizes and folds used.
4. Wherein do package inserts differ from inclosures?
5. Name the seven main functions of the package insert and illustrate as many as possible from your own experience.
6. Define in your own words the broadside and tell what it is mostly used for and why.
7. What is meant by the text in referring to a "folder"? What is the principal weakness of this form of direct advertising?
8. Why is blotter advertising so universally used? Can you think of any new way of using blotter advertising?
9. Tell what you can about poster stamps, their origin, possibilities, and present main uses.
10. Explain some novel forms of direct advertising and supplement the text from your own experience, if possible.

CHAPTER IV

THE LIST

*Who hath not viewed, with rapture-smitten frame,
The power of grace, the magic of a name?*

—T. CAMPBELL.

100. What Is Meant When We Speak of "The List"?

—You use practically any of the other forms of advertising referred to in Fig. 1, excepting only novelty advertising to be exact, and the LIST, that is, of the people who may see and read your advertisement, is furnished by the maker of the medium. You put an advertisement in the newspaper; it can only be seen by those who subscribe for or buy copies of that issue, so the LIST of possible readers is furnished by the publisher of the paper.

This same situation exists with regard to all other forms of publications—magazines, business papers, farm journals, directories, programs—where paid for; while in the case of electric signs, posters, window displays and similar classes of advertising, the list implies those who pass by your advertisement and chance to see it. In the case of street-car card advertising, and all programs and motion-picture advertising (except in the case of an industrial picture of which we are not treating), your list of possible readers is those who have paid their money to take a ride, see a play or a picture, and the possibility of any one of them noting your advertisement is contingent upon first having attracted his or her attention.

But in the case of direct advertising (and house organs) the list is entirely under the control of the person or firm producing the advertising matter.

Direct-advertising material that is NOT sent to some one—in other words, which is not given what in the case of

almost all other forms of advertising is called "circulation"—is NOT advertising at all; it is merely paper with some form of printing upon it.

The list, the names to which a piece of direct advertising is to be sent if the distribution is being made by mail, or the persons to whom a piece is distributed by any other means is to be sent, given, handed, or delivered, is then the "circulation" of your direct advertising.

Without "the list" there is, strictly speaking, no direct advertising, for unless the latter is circulated no advertising value can accrue. The list, therefore, means everything in direct advertising; it is the first and foremost essential in any use of this form of publicity whether you are getting out two pieces or two million or more.

This chapter, therefore, will be devoted entirely to the subject of the list.

101. The List Is Vital to the Success of Every Direct-advertising Campaign.—Miss Helen Carter, formerly advertising manager of the Kabo Corset Company and president of the Women's Advertising Club of Chicago, at the 1918 convention of the Direct Mail Advertising Association said on this subject: "It is always a mystery to me why people will spend so much on a campaign and so little on their lists. A company that I know of last year spent \$30,000 getting out a mailing campaign, but when it came to their lists they left the matter entirely to their branch offices and the result was appalling."

Some years ago the writer took up work with a concern rated at several millions of dollars and found its mailing list was some three or four years out of date. The loss in letters returned "Unclaimed" or "Out of Business" was startling.

The finest booklet in the world selling an automobile accessory would be useless if mailed or delivered to people not owning an automobile or not having the means to buy one.

Statistics show that every year there are changes in excess of 20 per cent in the average lists of householders,

while lists of dealers fluctuate from 15 to 20 per cent per year. In some of the trades—a barber, for example—changes frequently exceed 30 per cent in a single year.

The reports of the leading mercantile agencies show that there are in this country alone nearly 5,000 changes in firm names, titles of companies, and the like each business day.

In the issue of *Postage* for May, 1918, F. C. Drew tells of an actual campaign planned and put into operation by a firm with which he is connected. The goods were excellent, and they were well known, the price was attractive, and terms were easy, a new mailing list was ready, and according to the client—the manufacturer of a device for attachment to a certain type of portable power plant—it was very carefully prepared.

"The campaign was a fizzle," wrote Mr. Drew. He adds: "A post-mortem investigation developed that the client's mailing list, which he considered good and so represented to us, was eighty-five per cent useless! Eighty-five per cent of the names on it owned and operated power plants of a type which not only did not require but could not use his device!"

R. R. Shuman, an advertising agent, therefore a keen judge of circulation, summed up, before the Toronto convention of the Associated Advertising Clubs of the World in 1914, how vital the list is to any one intending to use direct advertising, in these words: "A mailing list is a gold mine or a sink hole. Each dead name is a dead loss, say of a dollar a year, in postage, printed matter, labor, and its proportion of the cost of keeping the list in shape. Each live name is a live asset in proportion to the number of mailings it receives and the character and wisdom of the mailings."

Harry C. Burdick, in *Postage*, for February, 1916, was describing the all too frequent practice of making up lists when he wrote:

"In almost every other form of advertising the advertiser avails himself of his powers of selection in the media to carry his message to the advertisee. That is true, per-

haps, because there are so many media, each clamoring for consideration and advancing claims that command consideration. But direct advertising appears to be only out-and-out circularizing. Any piece of handy advertising mailed to any old gathering of names is direct advertising!

"Here, where the advertiser is able to discriminate by selection, he is content to advertise promiscuously.

"Why? As near as I can make out, the reason is that the importance of advertising literature as such has been played up—as it should be—while the mailing list which practically controls the efficacy of the advertising literature has not had any guardian angel behind it to boost it into the calcium—which is as it should not be."

All the rest of the material in this volume is useless unless you compile a good list, and keep that list good; the succeeding sections of this chapter will try to show you how this may be done.

102. The List Is the Most Valuable Part of the Mail-Order Houses' Assets.—In New York City there is a cloak and suit house doing an annual business, entirely by mail, of millions of dollars. Its only asset, aside from merchandise inventory which could be replaced over night at almost any time, is its mailing list. In order to protect that list in every way possible, even during daytime working hours, special steel trucks have been built to contain the drawers which hold the combination stencil and record cards. At night the trucks are rolled into a "fire-proof" vault for additional protection.

In Jamestown, New York, there is a school that teaches by correspondence the profession of nursing. Every safeguard is placed about its list of actual and prospective students; there is not a single stick of combustible wood in the place. It is built of fire-proof materials and equipped throughout, even to office equipment, with fire-resisting furniture.

E. F. Houghton & Company, of Philadelphia, manufacturers, have a house organ called *The Houghton Line*, which, according to their general manager, has earned

them more than a half million dollars in nine years. It is interesting to note that though they are NOT a mail-order house in any sense of the word, they too follow the lead of the firms mentioned in earlier paragraphs and keep their mailing list for *The Line* in steel cabinets in a fire-proof vault. They value the list alone at \$150,000.

At the Toronto convention of the Associated Advertising Clubs, *Advertising & Selling* made the awards for a \$1000 prize contest which it had been running for some little time previous. It is not only interesting but instructive to note that the editor of *Advertising & Selling* in the issue of July, 1914, in "writing up" the winner of the first prize, R. W. Ashcroft, then advertising manager of the Canadian Consolidated Rubber Company of Montreal, Canada, made special reference to the value of a mailing list in the subhead which read: "A Two Months' Campaign That Not Only Sold the Entire 1914 Output of a New Million Dollar Automobile Factory, but Also Provided the Manufacturer with a Remarkable Mailing List."

103. Poor Lists the Damnation of Direct Advertising.—An advertiser may pick the wrong magazine to advertise his product in, or put a street-car card for an ultra high-grade, high-priced article on a car which runs within an East Side slum zone, or make any one of a dozen similar mistakes in the "circulation" of his advertising, and neither he nor any one else be the wiser; in fact, like the doctors in the hoary joke, "they bury their mistakes." With direct advertising, however, such mistake becomes readily apparent. Suppose you are a banker, and you get an elaborate booklet advertising, we will say, barbers' chairs, for example; the booklet cost, perhaps, 50 cents. Your bank is interested in the barber-chair manufacturer, perhaps has stock in the company. The chances are that such a mistake as this would cost the advertising manager his job, unless he could prove his error was purely accidental. Yet every day we see barbers' appeals in bankers' magazines, and vice versa, sometimes with good results, one must admit,

but the fundamental principle is not right, nevertheless.

The so-called "waste" in direct advertising that we hear about is due to poor lists in practically 100 per cent of the cases.

Bear this thought in mind as we take up the remaining sections of this chapter.

104. What Is a Good List?—So far we have been reading about "good" and "poor" lists, but we have not yet defined either; we probably can, with a few examples as a guide, make such a definition.

If you asked your doctor "What is good medicine?" he would probably look at you in amazement. While the cases are not entirely analogous, still they are similar, for to tell what is a good list necessarily means knowing just what you want the list to accomplish, what you are going to send out to the list, and several other relevant factors such as the product you are selling, distribution, competition, margin of profit, and so on.

To make a concrete illustration: I might be running a very fine, exclusive grocery on Farnam Street in Omaha. The very best and most exclusive mailing list of names of persons with ample means to buy from me, but located on the North Shore Road of Massachusetts, would certainly be a "poor" list for my purposes.

Again, I might be the manufacturer of an electric washing machine. A list of names of the wealthiest farmers of Colorado would be worthless to me unless I know they are located so that they can get electric current in the day-time.

The telephone book is a good list of names; indeed it is one of the best, but not every name it contains would be a logical prospect for every butcher, baker, and electric-light maker in any city.

R. B. Rope, of the Larkin Company, mail-order merchandisers, in the course of his remarks at the Detroit convention said that there were two things essential in a good list: "First, *accuracy*—names and addresses must both be correct to insure delivery of the message. Second, *fertility*.

It must cover only actual prospects, that is, people who can reasonably be expected to have a real use for your goods."

The following might well be printed in box-car letters and kept before every one making a list for direct advertising of any kind, at all times:

A GOOD LIST IS AN ACCUMULATION OF NAMES, ACCOMPANIED BY COMPLETE ADDRESSES, OF PERSONS OR FIRMS WHO HAVE USE FOR YOUR PRODUCT OR SERVICE, WHO CAN PROBABLY BE INFLUENCED BY YOUR ADVERTISING APPEAL, AND WHO SHOULD BE YOUR CUSTOMERS.

105. What Is a Complete Address?—The preceding definition calls for "complete addresses." Let us see exactly what is meant by that.

At the Indianapolis (1920) convention of the Associated Advertising Clubs of the World, a speaker brought out the fact that 52 per cent of the mail received at the Chicago post office bore no street address. According to postal rules and regulations (compare Chapter XX), insufficiently addressed first-class mail gets "directory service" and is delivered. Third class mail (1 cent circulars and the like mailed in that class) goes into the discard.

The exact ruling of the Post Office Department on this point will be helpful. Section 607 of the Postal Laws and Regulations reads: "At city-delivery offices where a city directory is available it shall be used when necessary to ascertain the addresses of persons to whom letters are directed, and it should also be used in the case of transient newspapers and other matter of the third and fourth classes where the error in or omitting of the street address is evidently the result of ignorance or inadvertence; BUT WHEN CIRCULARS, PRINTED POSTAL CARDS OR OTHER MATTER, EXCEPT LETTERS, ARRIVE *at any post office* IN LARGE QUANTITIES, MAILED APPARENTLY BY THE SAME PERSON OR FIRM, AND FROM WHICH THE STREET ADDRESSES HAVE BEEN OMITTED, ALL SUCH CIRCULARS, ETC., WHICH CAN NOT BE DELIVERED THROUGH BOXES OR BY LETTER CARRIERS SHALL BE PLACED IN THE GENERAL DELIVERY TO AWAIT CALL."

Be sure that the street address appears on your direct advertising to insure its delivery.

If you are addressing a large corporation, such as the United States Steel Corporation, the name of the individual and his department as well as the name of the firm are required, and if a branch office the street address is also necessary.

If you want to reach John Doe and he happens to live in Chicago, we will say your "complete address" would be:

John Doe,
2110 Sherman Boulevard,
Chicago, Ill.

While if Mr. Doe were connected with the International Harvester Company there and you wanted to be sure of reaching him you would add:

John Doe,
Advertising Department,
International Harvester Co.,
Chicago, Ill.

If your piece is to be mailed third-class, it should bear the street address in addition to the preceding, to insure its delivery.

106. "Who Have Use for Your Product or Service?"

—To answer this question correctly presupposes a careful analysis of your possible market, and it takes time. It would be much easier if you are selling wooden legs, for example, to take the list of members of the American Legion and mail to them your literature, but you would doubtless encounter a lot of waste. Coöperation with the proper authorities and perhaps judicious publication advertising would bring you a list of men needing or having use for wooden legs, and then your direct advertising would likely be successful.

107. "Who Can Probably Be Influenced by Your Advertising Appeal?"—This part of our definition refers to

the ability of persons to buy the product or service you will have to offer; also to their ability to read and understand your message when you have done your best to put it into terms they can and should read and understand.

108. "Who Should Be Your Customers?"—Even a good product, such as fur coats for the Eskimos, may be a glut on the market in the tropics; the Eskimos, on the other hand, would be poor prospects for electric fans—for cooling purposes. With a stretch of imagination you might be able to consider that the fans would be valuable—granted electric connections—in driving smoke out of their igloos! The importance of distribution comes in at this point—do you *want* the business of this particular prospect? Assuming you can get it, can you handle it efficiently and properly?

109. Why It Often Takes More Than the Name of One Individual to Make an Effective Appeal to a Company.—Fig. 37, reproduced through the courtesy of *System*, portrays graphically why it is sometimes necessary to put on the list more than one name with any one firm in order to make an effective direct-advertising appeal.

Suppose you are manufacturing leather belting. You want to sell the Blank Manufacturing Company which operates several plants. If you were going to conduct your canvass through publication advertising you would probably choose one business publication to reach the general manager, or other "Yes" or "No" man; another to reach the general superintendent of the company's plants; a third to reach the purchasing agent; a fourth to reach the man who actually used the belts, perhaps. It is conceivable you might also use class publications in the particular field. Say the Blank Company made spices, you would probably add "*The Spicy Monthly*" or other trade publication. This would mean FIVE (5) different approaches to sell the Blank Company.

A comparison of the preceding paragraph with Fig. 37 will show you that Blank's customers, bankers, competitors, directors, stockholders, subsidiary concerns, local trade and

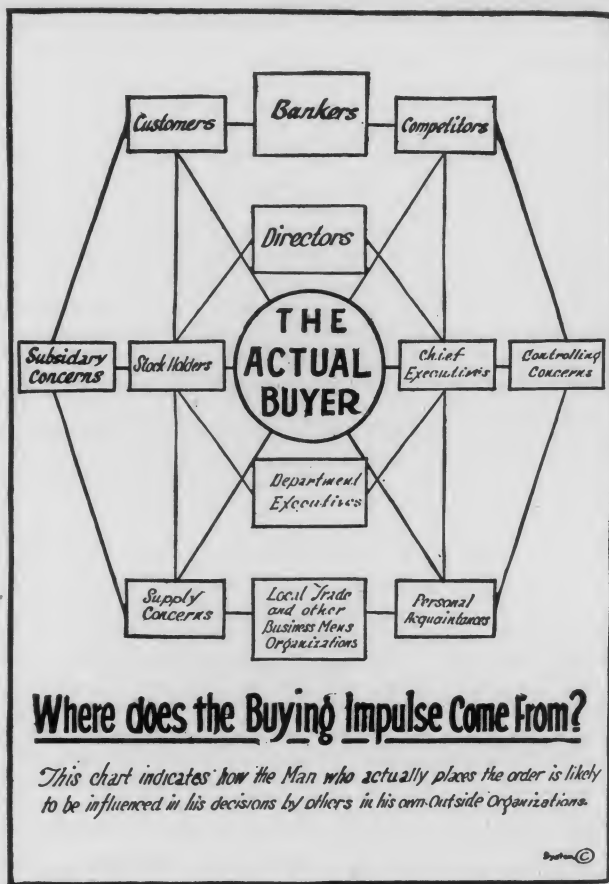


Fig. 37.—This chart, shown through the courtesy of System, indicates how the man who actually places the order is likely to be influenced by others in his own as well as the outside organization.

other business men's organizations, not to mention personal acquaintances or supply concerns having reciprocal relations,—all these might influence Blank's belt purchases.

To make a good list to reach Blank and many other firms in the same class by direct advertising, you would need to add as many names of individuals as are likely to stimulate the buying impulse for your belts.

This section uncovers the weakness of many direct advertising campaigns; for all too often, in making a direct campaign, you merely address, we'll say, the United States Steel Corporation and not any specific individual who may be deemed the possible prospect, and expect one of his mail clerks to take the time to "Sherlock Holmes" your direct advertisement and then place it where you intended it should be placed.

110. **Eternal Vigilance the Price of a Good List.**—To paraphrase an old adage, "Eternal vigilance is the price of a good list." After you get the name and address and the firm, these should be VERIFIED. Then, as you will find covered in Section 124, a try-out campaign is often found desirable. No salesman can close his eyes and pick 100 per cent of possible prospects to call upon; neither can any man determine offhand 100 per cent of possible prospects for his direct advertising to reach. Even then your vigilance must not end, for you must "keep the good list good," which means eternal revision, as will be treated of in Section 124. See also Fig. 66.

111. **What to Do Where Individual Name Cannot Be Secured.**—Sometimes, let it be admitted, you cannot locate the right man or men to whom you should address your direct advertising as suggested in Section 105. Call on your salesmen to help, also your dealers, or other distributors; for you must remember that the more PERSONAL your direct advertising is, the more profitable it will be, as a general rule.

Failing in your tactics to determine some phrase or notation which will help the \$18-to-\$20-a-week mail sorter in the "Metropolitan Mammoth Store" to know where your

booklet on Near-Silk hose is to go, mark the envelope for "Hosiery Buyer" or adopt some similar method of indicating its intended destination.

112. Good Lists Not Always Big Lists.—Let us relate an actual instance. In a certain New England state there is a mail-order concern that started with desk space and now has three floors. Originally this house had 60,000 names on its mailing list, made up of what were considered all the larger concerns east of the Mississippi but excluding the far South. As this is written, late in 1920, this list, originally made up from Dun's and street addresses supplied from telephone books, has been gradually pared down so that, after eliminating all of the unproductive territory, it now contains fewer than 20,000 names, more than one-half of which represents active customers.

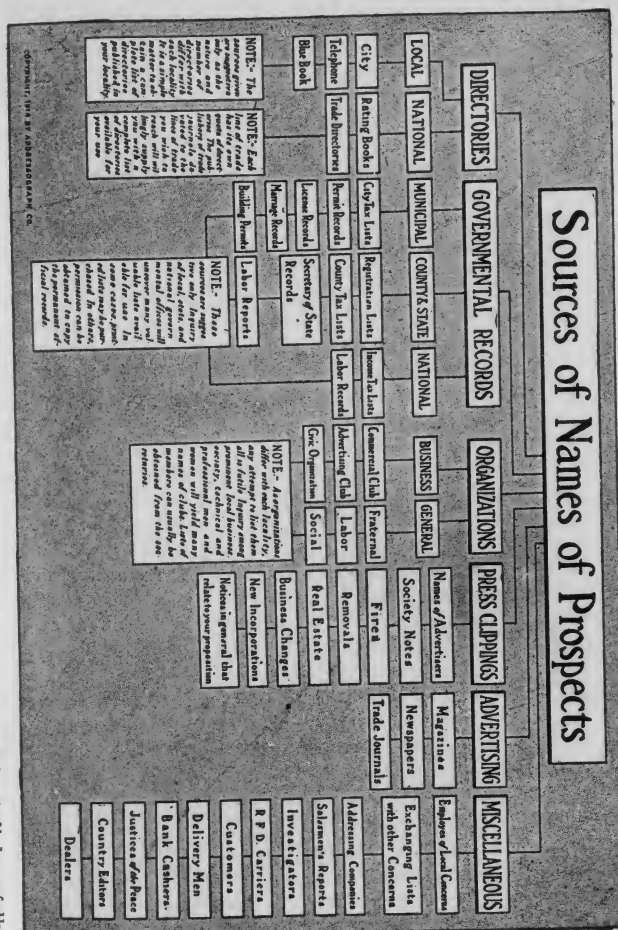
Cutting the list into a third, by eliminating two-thirds, enabled that mail-order house to weather the high-price period, conjoined of course with selling strictly on a price basis.

The best lists are those which give you the largest number of possible prospects in the fewest names, all other things being equal.

113. Sources of Names of Prospects.—After taking into consideration our list of customers, the names on our ledgers (Fig. 38) give you a list of sources of names of prospects as complete as we have ever been able to find. It should be studied with care and followed with reverence in the preparation of any list. There is little which can be added to this chart, though one New York correspondence school developed a new method of getting lists of prospects which, strange to say, was also used advantageously by a firm of offset printers in Chicago, both for entirely different purposes. Each of these concerns took every issue of the *Saturday Evening Post* and mailed a special circular letter to every advertiser therein which letter specifically referred to the addressee's advertisement in the *Post*.

Offering novelties to express agents, editors, and others

FIG. 38.—This chart shows practically every source of names of prospects and should be studied carefully in compiling a list.



for lists has long been favored and still frequently effects results.

On certain propositions schools can be recruited to furnish names, though such plans must be worked out in each case with the proper school authorities.

Supplementing the "Organizations" on Fig. 38 as a source of lists, some firms offer novelties at conventions and other gatherings in exchange for one's name and address, and thus build up a good list.

One's own stockholders as a source of names and possible prospects are often a gold mine at our doorstep which we overlook. In the issue of *Printers' Ink Monthly* for June, 1920, J. M. Campbell tells how such well-known concerns as the American Sugar Refining Company, American Bell Telephone & Telegraph Company, Southern Pacific, Loose-Wiles Biscuit Company, and others utilize this source; and we understand that at least one oleomargarine campaign was actually made successful through the employees and stockholders of one Chicago firm.

Stock brokers and others frequently buy one or more shares of stock in a concern in order, as a stockholder, to call for and get a list of the rest of the stockholders and then use these as a basis for a direct advertising campaign. The writer knows of quite a number of sales of stocks accomplished by using lists built in this manner.

Similarly, schools, colleges, and universities often find their alumni an excellent source of names from which to raise funds. Harvard University at one time mailed a 24-page book, 9 x 12, to every one of its living alumni, over 35,000 names.

Big national advertisers watch closely the arrivals of buyers as published in the daily papers. Details showing how Swift & Company do this will be found in *Printers' Ink* for February 5, 1914. For our purposes let it suffice to say that every incoming buyer receives at his hotel a letter of invitation to call at the Swift plant and many of those buyers accept and order Swift's products while the out-of-town buyer is still wondering how they knew he was in town.

114. Names Can Be Bought.—As another source of names let it be recorded that there are several reputable concerns who make a business of compiling lists for others to use.

You will find that such concerns have, generally speaking, two classes of lists: (1) stock lists—lists they have on hand, say, of all the candy manufacturers, or all the Ford owners in Utah, and so on; and (2) built-to-order lists, compiled to meet your own specifications.

Some of the list houses guarantee their firm mailing lists as 99 per cent correct and their lists of individuals as 95 per cent.

In most cases the lists, excepting for those of automobile owners and the like, are of firms only, not of individuals.

Such compilers of lists make no secret of the fact that the directories are their principal source of supply; their stock in trade is their experience in making lists, plus an ability to sell each list over and over and thus cut down the cost to each buyer.

115. Source of Supply Where You Do Not Sell Your Goods Direct.—Suppose you sell a wringer which is attached to a washing machine by a manufacturer of washing machines. How are you going to get a list of the actual buyers of your wringers? This is an actual case, by the way. It is accomplished by a simple plan that has been operated quite often in recent years. The wringer manufacturer gives a guarantee with his wringer. But to make that guarantee effective the ultimate user must detach the card or slip, fill in and mail back to the manufacturer.

H. W. Johns-Manville Company once adopted a similar method with its roofing. See *Advertising & Selling*, February, 1916, for specimen of form used.

A steel safe manufacturer at one time followed similar tactics with his safes sold through office-equipment supply houses.

116. Effect of Source Upon Efficiency of List.—Atten-

tion should be called to the fact that the source of a list of names oftentimes operates upon the efficiency of the list secured. In *Mailbag* for September, 1920, page 192, Philip Vyle tells of a try-out which produced 23 per cent from the try-out list. Later, a list of 20,000 names was used but only 3 per cent returns were secured. The reason for the disparity was shown inasmuch as in the first case the list was "hand-picked," while in the latter case the list was an old one which had been in stock for a long time. In view of a seasonal appeal the second list was not nearly as good as the first one which had been compiled right "in season" and used immediately.

A similar experience was that of a mail-order jewelry house, according to *Printers' Ink*, January 16, 1919, where the jeweler paid \$3.75 for a list of "75 of the best families in a small town" furnished by a minister's wife. The list actually produced orders amounting to only \$4 at a cost of \$14.10 for advertising.

The jeweler closed his comment in this way: "The more I experiment with special schemes for building up business, and with lists of people who are strangers to the house, the more I become convinced that, while perhaps some specialties may be sold to promiscuous lists of people with some measure of success, for a mail-order merchandise business like ours periodical advertising is the cheapest and most effective way of building up our mailing list."

While of course many lists have been built other than by periodical advertising, there is food for thought in this man's statement.

117. How to Compile the List.—Having decided what will make a good list, and the sources from which you are to get your names, the next step is to compile the list. Since in Chapter XIX we shall take up the entire subject of records, including the records of a list, we will deal here only in showing "how" to do it.

The line of business you are in will necessarily have some bearing upon the manner of compiling the list. It is usual, however, in all businesses, retail as well as wholesale, organ-

izations as well as manufacturers, to get the name and address on a prospect card (see Fig. 120); then to have the card record transferred to some sort of mechanical device for addressing the list, unless handwritten or typewritten addresses are to be used. Much depends, of course, upon what you can afford to invest in the list.

In connection with the name you want all the data you can get that will help you better to visualize the prospect: Man, Woman, Child. Married. Single. Nationality. Age. Weight. Height. Church or Lodge Affiliations. These are just a few suggestions of what you may wish to know about the "name" you are putting upon your list.

DO NOT PUT YOUR LIST ON SHEETS

The use of sheets is old and out of date; it makes impossible the adding of new names or the proper elimination of old or dead names. Cards only should be used to make up a mailing list properly, especially when the list is to be used over and over again.

You will also have to decide whether you are to file these cards *alphabetically* by the individual or firm name; *geographically* by post office address; *territorially* by county, street, or other division; or perhaps according to some special advertising campaign you are putting on, as say, "White Goods Sale," "Clearance Sale," etc., or perhaps *chronologically* as the seedsmen file their records.

The size of cards most frequently used is 5 x 3 inches; almost any stationery store can supply you with them.

The cards should be filed in a cabinet-drawer of proper size, which likewise can be had from almost any stationer. If the list is to be extensive, then subdividing guide-cards will be needed according to the divisions decided upon; i.e., states, cities, counties, or if alphabetically and so on, and these, too, can be easily procured.

Sometimes when a list is only to be used a few times, say three or four, it is made up on the typewriter and three or four carbon copies made at the time the original mail-

ing label or sticker is written, thus saving some money. This does NOT, however, make a very neat label or address and is not to be recommended where appearance is an asset, and it usually is.

Cards are available with tabs, dates, and other indications which will permit of the omission of a large part of the data which might otherwise burden the card record.

When we study follow-up methods in Chapter IX we will learn the necessity of dates, seasons, and similar records on our mailing list, to permit us to follow up at some certain time in the future.

118. Why Lists Need to Be Subdivided.—It will be well to know just why lists need to be subdivided as previously suggested. This is done so that we can compare the sales or inquiries in one territory with those of another. For example, we can compare what Salesman Smith has done in Keokuk with the work of Salesman Smythe in Kalamazoo; moreover, the number of names sent in by each salesman or by means of other list sources can be compared. If the list is of considerable size, then unless it is subdivided it soon becomes a mere mass of names and we lose that *personal* appeal which is the basis of all effective direct advertising, as will be discussed in Section 192.

119. How the Leading Subdivisions of Business Compile Lists.—Since the compiling of lists in every different business will vary, no hard and fast rule can be set down. Even for an industry, the very method that works well for the Standard Oil Company may not operate at all if tried by the Texas Company. People would be suspicious of it if the same method were used by competitors; they would feel there had been collusion and that no real competition existed. It will be well in a few sentences to epitomize the methods of compiling lists in leading branches of distribution:

120. Retailers.—We will take up the retailer first because he stands nearest to the ultimate user in the consumption of goods.

The first essential in compiling a list for a retailer is that he get clearly in mind his zone of trading—the territory actually served by him and his store. The city grocery has been estimated to cover five city blocks only. A. H. Graves, in *System* for November, 1918, told how he had his mailing list so arranged that he had nine lists in one. By a system of punched holes in the tops of the cards—punched over printed dots which are in alignment—he is able to assemble quickly all of any one of nine different subdivisions.

The main sources for the retailer's lists are:

- Charge customers,
- Cash customers,
- Telephone book,
- Social registers,
- Church rolls,
- Lodge rolls,

and other sources as indicated on Fig. 38.

Retailers, because of the comparatively restricted territory which they cover as a rule, can use unusual methods of getting lists.

Fig. 39 illustrates a "stunt" used by a Denver public utility to secure a new and live prospect list. This was during the interest in the Hoover campaign for nomination for president. It put out a so-called "ballot," as reproduced, offering a "Hoover" suction sweeper as a prize for filling in the ballot with other prospects' names. Space was left for 10 names and the "voter" sending in the list to which the largest number of sales was made won the prize.

Garver Brothers, the Ohio retailers who are located in a very small town and do a very large business (over \$500,000 a year), have a mailing list of nearly 15,000 names, for instance. They have a paid correspondent in every school district within a radius of about twenty miles who keeps them informed of newcomers and departures. From this information additions or corrections are made.

In *Business* for April, 1920, will be found a very com-

plete story of how D. W. Robinson, proprietor of a department store in a small town in Michigan, keeps up a mailing list that brings him trade from an area of fifty miles. Further comment on this will be found in Section 364.

| BENEFICIAL ELECTION BALLOT | | | |
|---|--|---|--|
| The Hoover Party | | | |
| <small>(As Herbert C. Hoover was not nominated at the Republican Convention in Chicago we are going to give all parties a chance to designate THE HOOVER in our fall campaign.)</small> | | | |
| VOTE THIS TICKET AND WIN A HOOVER ELECTRIC SUCTION SWEEPER | | | |
| HOW TO VOTE THIS TICKET AND WIN A HOOVER | | | |
| <small>Your friends all want a Hoover. Write their names in the left hand column, tear off and mail to Publicity Department, The Denver Gas & Electric Light Co., Room 308. For the first list mailed, from which we make the largest number of sales, we will give you absolutely free</small> | | | |
| One Hoover Electric Suction Sweeper | | | |
| <small>This contest is open to any resident of Denver, not an employee of this Company.</small> | | | |
| Write List of Prospects in this Column Tear off and Mail to Publicity Department, The Denver Gas & Electric Light Co. Room 308 | Vote For THE HOOVER It Means As It Sweeps As It Cleans | IMPORTANT You Can Save \$5 on Your Payments if You Buy a HOOVER During Present Campaign | |
| (Write Your Name Fully) Name _____ Address _____ City _____ State _____ Zip _____ | Vote For THE HOOVER It Gets All the Dirt Out of Carpets and Rugs | Phone Main 4000 For a Free Demonstration at Your Home | |
| Vote For the Following Person Who are Inter- ested in THE PARTY | Vote For THE HOOVER The Ladies' Choice Because It Cleans Without Raising Any Dust | SPECIAL TERMS Now The Denver Gas & Electric Light Co. | |
| Name _____ Address _____ City _____ State _____ Zip _____ | Vote For THE HOOVER It Means A Sanitary Home | | |
| Name _____ Address _____ City _____ State _____ Zip _____ | Vote For THE HOOVER It Means Lighter Labor in Your Home | | |
| Name _____ Address _____ City _____ State _____ Zip _____ | The Hoover Party Endorsed by | | |

Fig. 39.—The ballot form brought a Denver firm a large number of names of new prospects for an electric cleaner. Shown through the courtesy of *Electrical Merchandising*.

Here it should be noted that the Robinson lists were built by paying five cents each for cards giving householders' names and addresses, names and ages of their children, whether or not the family owns an automobile, and the reporter's own idea as to the quality of merchandise the prospects might buy. From this Mr. Robinson has divided his list into the following sub-classifications:

Buyers of fine merchandise.
Buyers of medium merchandise.
Buyers of cheap merchandise.
Buyers of large amounts.
Buyers of medium amounts.
Buyers of small amounts.
Buyers from mail-order houses.
Property owners.
Renters.
Automobile owners.
Young women.
Girls 5 to 15 years.
Children 1 to 5 years.
Boys 5 to 15 years.
Infants 1 month to 1 year.

The J. L. Hudson Company of Detroit, one of the foremost of the department stores to use direct advertising, has built a very valuable mailing list through a unique system. Its employees are numbered among the members of every local fraternal society, lodge, or other social organization. These members make a note of the new members admitted to their own lodge and send their names and addresses to the company, which in turn writes to the initiates letters of much cheery comment with little of the commercial in them. This method frequently develops a business connection for Hudson.

At the Cleveland convention of the Direct Advertising Association, Joseph B. Mills of the Hudson store said: "In my office three assistants, as a part of their daily task, read the newspapers looking for a clue to new business. National affairs, State affairs, city affairs—political and social—all have their interesting viewpoint and all can be used to promote business through direct advertising.

Attention should be directed to the fact that many manufacturers make most excellent use of lists compiled by retailers to the mutual advantage of the manufacturer and retailer. For example, some retailer takes on a line of steel filing cabinets; the manufacturer of those cabinets will,

often at his own or at least partly at his own expense, take a list of prospects furnished by the retailer and advertise to it.

A Niagara Falls, New York, merchant is typical in the method he uses to get a live mailing list. He has each salesman keep near at hand a pad of blanks which read as follows:

| | |
|--------------------|-------|
| Name | _____ |
| Street | _____ |
| City | _____ |
| LIST | |
| : Professional Men | _____ |
| : Business Men | _____ |
| : Men | _____ |
| : Young Men | _____ |
| : Snappy dressers | _____ |
| : Farmers | _____ |
| : Workmen | _____ |
| : Hard-to-fit men | _____ |
| : Non-customers | _____ |

By checking the various items on this list which apply to the prospect waited upon, a list that permits of individualized personalized appeals has been built up.

The retailer, being in actual contact with the buyer, is in a better position than some other links in the chain of distribution because he can make an examination of past purchases and learn what the persons represented by the names on the list prefer as to style, economy, durability, exclusiveness, and so on.

Reference to Chapter XXVII will show what results retailers have secured from lists prepared with the care and forethought outlined in this chapter.

Most retailers' lists should be divided into two general classifications: General and group lists.

The general lists are often merely a combination of the group lists, and contain the names of those to whom all

announcements, special sales notices, openings, and other "general appeals" are sent, while the group lists are separate groups to which a specialized appeal may be made, such as:

| | |
|---------------------------|--------------------|
| School children, | Society women, |
| School teachers, | Business women, |
| College students, | Professional men, |
| College teachers, | Factory employees, |
| Religious organizations, | Farmers, |
| Club members, | Business men, |
| City or county employees, | Property owners, |

and other such classifications as may work out best for the individual retailer.

121. Manufacturers.—Next in the chain of distribution, because they sell through canvassers, salesmen, and by mail, as well as through retailers and jobbers, are the manufacturers.

To attempt to list the sources of names for the manufacturer would be merely to make an index of 110,000,000 people in this country, looking at it from one angle, because the peculiarities surrounding each manufacturing business are such that there are myriads of possible sources for lists. There are more than a hundred different directories published, for example, ranging from automobile manufacturers to zinc producers.

As with the retailer, the manufacturer must consider his zone of trading, but he is not so dependent upon it as is the retailer. He must also give careful consideration to competition. A manufacturer from New England trying to invade California with a grape juice, for instance, would necessarily have to compete against local brands.

Freight rates; in other words, the transportation problem, suggest a practical limit to the manufacturer's possible market. He must also consider climatic conditions and differences in the buying habits or proclivities of the Southerner as compared with those of the Westerner, for instance, if he aims to cover the country. These are problems in list-building foreign to the retailer because of his restricted territory of operation.

The main sources of lists for the manufacturer are directories, of course, but the liveliest lists probably come from publication advertising of various kinds. These names are secured at a heavy cost, and since the burden of inquiry has been shifted upon "the other fellow" they are, as a rule, more valuable than names secured from directories and from list houses.

Names of dealers and consumers contained in salesmen's reports afford another source for the manufacturer's list which must be given close consideration. Their value, of course, depends upon how the manufacturer markets his product.

The general and group sub-classifications also apply to the manufacturer's lists, though no individual classifications can be given here; these would vary with the lines of business in which the manufacturer was engaged. For example, the manufacturer of fine writing papers has general lists of printers, paper merchants or jobbers, and other large buyers of paper. This same manufacturer has group lists showing names of large lithographers, printers specializing in bond paper work, insurance companies, and other special groups who are comparatively large users of his products.

This classification would probably be useless in the case of even a product allied to paper, say printers' type, for instance, because the type founder would not be interested to any extent in the ultimate users of his product.

122. Jobbers.—Jobbers are also called wholesalers, and in some fields referred to as "merchants." The term covers supply houses, merchandise brokers, distributors on a wholesale scale, and commission houses, as a rule.

They take the products in large quantities from the manufacturer and frequently repack and deliver them to the retailers in smaller and "broken" packages.

Naturally, therefore, the jobbers' first essential in a mailing list is the territory which they will cover (for very few jobbing houses are national in scope); and, secondly, the list of retailers this particular wholesaler will serve.

For the jobber the main source of a good list would be the list house, which will compile for the wholesaler in the city of Minneapolis, for example, a list of all retailers normally covered and served by the "twin cities" of Minneapolis and St. Paul.

Salesmen's reports are more important to the jobber in the making and maintaining of lists than they are either to manufacturers or retailers, for normally jobbers do but little advertising; in fact, on account of the limited sections of states, counties, and cities which they serve, there is practically only one method of advertising to advantage and that is direct advertising, which naturally presupposes a list to begin with.

Since wholesalers frequently cover several lines of retailers their lists are often subdivided into lines of goods as well as by territories and States.

Butler Brothers are an outstanding example of wholesalers doing business entirely by mail. They have only one salesman and their catalogue is called: "Our Drummer." They cover the entire country, too.

123. Mail-order Houses.—This section has reference to all classes of houses doing business entirely or partly by mail. The firm referred to in the last paragraph of the preceding section is really a mail-order house selling to dealers only.

Other classifications of mail-order houses are:

- 1. Mail order direct to consumer, general products.
- 2. Mail order direct to consumer, specialties.
- 3. Manufacturers to jobbers, by mail.
- 4. Manufacturers to dealers (retailers), by mail.
- 5. Wholesaler or jobber to consumer, by mail.
- 6. Retailer to consumer by mail.
- 7. Manufacturer or other producer to consumer, by mail.

To no other business is the list so vital as to the mail-order business, as we saw in Section 102.

Mail-order houses are likely to use all the different sources of names as shown on Fig. 38, especially from ad-

vertising in publications, inquiries bought from non-competitors, directories, lists furnished by present customers, telephone books (especially of the specialty seller), clippings, list houses, and tax records.

Mail-order houses frequently classify their lists to enable them to make an appeal to certain forms of prospects at different times, such as automobile owners, garden makers, camera users, and so on.

124. Maintenance of Good Lists.—Getting a good list, whether it be for the wholesaler, the retailer, or the manufacturer, or whether of mail-order, or any other classification, is only the start of the battle—keeping it good, as suggested in Section 110, is the next big job.

In preceding sections of this chapter we have repeatedly commented upon the necessity of revising and changing the lists. The publication "list" is revised automatically—the Post Office department where the publication has second-class mailing privileges sees to that, in fact—but in direct advertising the user must correct, and keep correct, his own lists.

Every department of the business and every employee from salesman to shipper should cooperate with the person in charge of lists to see that that person is advised of all changes in address, changes in firm names, and so on.

Depending upon the line of business—bankers change much less frequently than barbers, for example—the list should be corrected periodically by rechecking it against some reliable source of information, such as a new directory, a new list of automobile owners, tax lists, and so on.

Checking firm names against those of the mercantile agency books, quarterly, is the plan frequently used by large mailers. This may be supplemented by checking against the latest semi-annual telephone books for street addresses.

If the mailings are going out under third-class (1 cent) postage, which does not insure return of the unclaimed or undeliverable mail automatically, it is often good policy to

send out a first-class (2 cent) mailing about once a year and ascertain definitely.

New names will of course have to be added from time to time, from salesmen's reports, rating books, and other such sources.

The more frequently your lists are revised, the less waste there will be in your use of direct advertising. The more often you use the lists, the oftener they will need revising, because of the proportionately large sum you are investing in them.

Twice a year for correcting lists may be conceded as good practice in live direct-advertising departments. Fig. 40 will be found quite helpful in showing methods of correcting lists.

Checking your list against that supplied from some other source and adjusting the discrepancies is an excellent method of correcting lists.

One manufacturer's method of checking up his house-organ list will be helpful in this connection. When a name is added to the list four envelopes are made out and filed away. In the fourth envelope there is placed a return postal card which must be sent back if the addressee of the envelope wishes to continue receiving the house organ. When that return card is received four more envelopes are addressed, another return card placed in the fourth envelope, and so on throughout the year, permitting the manufacturer to check his list automatically three times a year. Personally the writer cannot enthusiastically endorse this idea, for he never could see the logic of requiring the prospect to continually "beg" in order to receive advertising material which might sell the prospect some of the advertiser's goods.

124A. Short-cutting the Handling of Big Lists.—It is all too easy to invest time and money in filing cabinets and methods of indexing, and cross-indexing lists, and then to spare your effort in making the list pay dividends. One of the staff writers of *Printers' Ink* for July 8, 1915, told in detail how just such a complicated system came

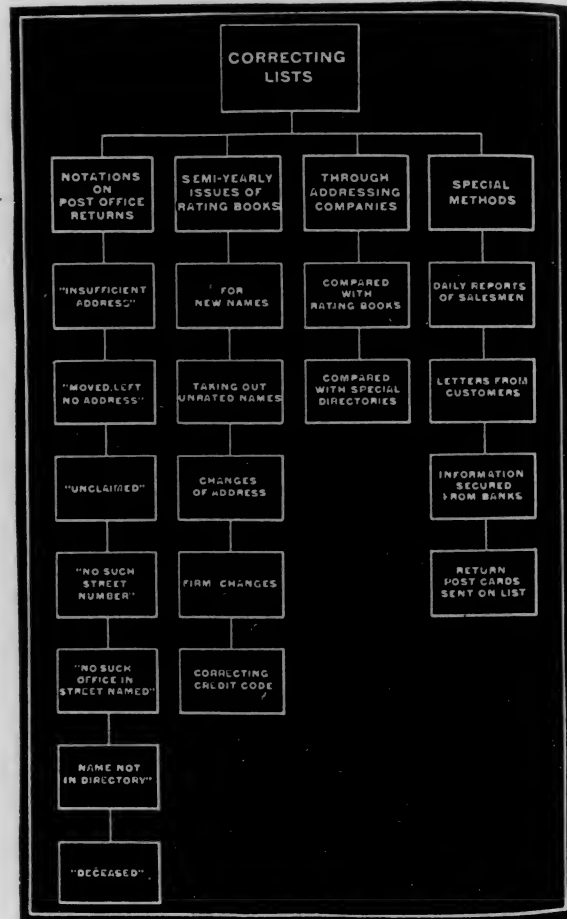


Fig. 40.—A handy check-up table shows the various methods of correcting prospects' and customers' lists and indicates how to keep these lists up to date. Courtesy of Addressograph Company.

to grief and how by reclassifying the list *vocationally* a large sum in salaries was saved.

The National Cash Register Company master list, when totaling 1,500,000 names, was divided into 72 divisions. The use of red, blue and white electric lights, connected with the addressing machine, together with a number of different shaped and designed tabs, enables the company to pick out the prospects automatically in any one of the three lines (red denotes a user, blue denotes a user who should have more equipment, and white a prospect) in 18 different lines of business, or in any one of the 18 different sales districts.

Armour & Company operate on a different plan. They, for example, take the figure "2" to represent owners of pineapple plantations; "13" to represent an orange grower, and so on. Then after the envelopes are addressed the girls pick out those marked "2" and insert in those envelopes only literature which appeal to the pineapple grower. The "13" addresses get literature of interest to orange growers and so on.

To learn how to enlist the services of the United States Post Office department in correcting lists, see Section 380.

"Dead wood" is quite likely to impede your lists despite your best efforts; this should be looked for and removed as often as possible. If you sell through salesmen, have them check over your lists occasionally and report how many "babes and superannuated, cripples and criminals," to say nothing of curiosity seekers, are imprinted upon them.

Watch for duplicate requests from other members of the same business or social family, and prune your list accordingly. Of course if the items you send are of such value that you can afford to multiply your list, or for any other desirable reason, well and good; then disregard this advice.

125. Decreasing Returns Often Predicate "Dead Wood" in the List.—W. G. Clifford in "Building Your Business by Mail" tells an interesting story of a business which produced 40 per cent returns the first year, 22 per cent the second, and which the fourth year had dropped to a scant 7 per cent.

A thousand names were selected at random and a very careful check-up was made, resulting in this report:

- 410 people had changed addresses from one to four times;
- 261 had moved to parts unknown;
- 7 had died;
- 1 had gone to jail;
- 83 had bought a competing article;
- 124 had already bought one of the articles which the firm was trying to sell—

or a total of 886 persons out of a thousand names were worthless—almost 90 per cent of the mailing list was no good. Is it any wonder that returns decreased?

Buckley, Dement & Company, a Chicago list house, in their own house organ recently referred to a case where a list of 100,000 dealers deteriorated 14 per cent in six months; and counting the new prospects which had come into the field in the same period, the list was subjected to 29 per cent change in the six-months' period.

Using such a list even on the correct twice-a-year basis would mean material decrease in results.

126. Classification the Key to Personalization.—We have repeatedly pointed out that one of the strong points of direct advertising is its *personal* appeal. This personal appeal can only be inserted where the classification is properly made and properly used.

Writing an elderly maiden lady about a special sale of men's blue denim overalls is but a slightly exaggerated case of what happens when the list is not properly classified.

Naturally classifications will vary with different businesses; we have already suggested several classifications in Sections 120 to 123. A simple method of noting these classifications is indicated in Section 120. There is also the colored card method; the use of red for lawyers, blue for women, white for children, and so on; as well as the use of signal clips of various kinds both upon the card-index records and upon the addressing-machine plates, as will be set forth in Chapter XVIII.

Next to personalizing an advertising piece by talking about the man is to talk about his community, its crops, its advantages and so on.

Part Five of this work suggests several classifications which may well be used on many lists.

One of the large separator companies divides its list into three classifications:

1. Non-users of separators.
2. Users of competing machines.
3. Users of the company's machines grown old and out of date.

127. Classification of Officials.—There is also the plan of classifying your list according to officials. Below are listed a classification of 20 leading officials:

1. President.
2. General manager.
3. Secretary.
4. Treasurer.
5. Sales manager.
6. Factory manager.
7. Advertising manager.
8. Engineer—of many kinds.
9. Sales correspondent.
10. Credit and collection clerk.
11. Cashier.
12. Chief accountant, or auditor.
13. Cost accountant.
14. Purchasing agent.
15. Shipping clerk.
16. Filing clerk.
17. Mailing clerk.
18. Statistician.
19. Comptroller.
20. Traffic manager.

Of course this list might be expanded indefinitely, but these titles will be suggestive.

128. Close Analysis and Best Results Analogous.—Just as *Printers' Ink* (April 22, 1920, page 122) so well says:

"Experience is showing that best results in direct advertising are secured by specializing the appeal, approximating that which would be made in the case of a personal letter written to an individual with knowledge of the conditions. A direct campaign on automobile trucks with which we are familiar brought quite unusual returns through following this idea. The prospective mailing list was classified as to lines of business: and the booklet or catalogue, by a change of one line on the cover and two pictures on the inside of the book, became a message specially directed to coal dealers, furniture movers, contractors, or whatever was the specific business of the prospect being appealed to."

Classification is the key to the successful use of a good mailing list well kept.

QUESTIONS FOR CLASS WORK OR FOR REVIEW PURPOSES

1. Explain the difference between the lists used in publication advertising and in direct advertising.
2. Define a good list.
3. Take some business with which you are familiar and list as many sources of names as possible.
4. Classify this list as you would in selling prospects by mail; through salesmen.
5. Why is the maintenance of a good list almost as necessary as the building of one?
6. Tell the number of ways of checking a list.
7. How often would you check a list used monthly?
8. Describe a simple system of handling a list of names if you were to use one for some business with which you are familiar.

CHAPTER V

THE RETURNS

Whatever is printed is intended to serve a definite purpose, and the degree in which it does this determines its efficiency.—HENRY LEWIS JOHNSON.

129. The Physical Form Which Interests All.—We may have our varying opinions as to which physical form of direct advertising should be used; we may disagree as to the particular purpose for which it is prepared; we may make use of different lists and each of us may be right; but on the subject of returns or results all minds agree in the main.

The one reason for direct advertising, or for that matter any other form of advertising, is to accomplish certain results.

At the outset let it be admitted that returns or results are sometimes intangible; when they are, naturally opinion and judgment still hold sway. In the case of mail-order advertising or advertising with a mail-order appeal, however, it is possible to know definitely whether there are returns.

Returns is the word commonly used to denote return cards, letters, inquiries, and similar physical forms which are sent to the advertiser by the advertisee; while *results*, broadly speaking, is the word used when intangibilities are dealt in, as when a comparison of one year's business is shown with another year's business in tons, dollars-and-cents, or some other common denominator.

130. What is Meant by "Good" Returns or Good Results?—To answer this question is on a par with answering the query: "Do blondes or brunettes make the best wives?"; or "How many people do you *think* ought to

read our advertisement if we put it in the *Gazette*?" Unless I know what your predilection is in the choice of feminine complexion in the first case, or unless I have more than a hazy idea of what size of advertisement, how often it appears, the offer it entails, and the circulation of the *Gazette*, I shall not be able to answer your query.

This is no attempt to be facetious in order to dodge the issue. The author has attended dozens of conventions where some beginner in the use of direct advertising would get up and in all earnestness ask: "What returns ought I to expect from a circular letter?"

Not less than three weeks ago, as this is written, this very question was propounded at an international convention of direct-advertising specialists. Knowing nothing about the business of the writer of the letter, the list to be used, the method of mailing, the aim to be sought, or any of those elements, not to mention many others, every one of which affects the returns, or results, it was, and is, manifestly impossible to lay down any hard and fast rules as to results.

To say that the returns should justify the expense may seem like begging the question, yet the query can only thus be truthfully answered.

Let us take as a typical case an actual one. A young man in handling direct advertising for a large manufacturer got an idea that a certain book ought to sell by mail. He had a very good list of 500 names. He was going to sell that list a \$3.50 book by mail. His profit was to be \$1.16 per book. He talked it over in this way:

| | |
|---------------------------------------|---------|
| Cost of letterheads, at least..... | \$5.00 |
| postage at 2 cents..... | 10.00 |
| multigraphing | 4.95 |
| filling in inclosure and mailing..... | 7.50 |
| inclosure, say | 5.00 |
| Total, roughly | \$32.45 |

To secure a profit of \$1.16 per book, this man would have to obtain orders for about 28 books, or .056 of the entire

list. When it was figured out in that way he decided not to embark upon the sea of mail salesmanship.

The estimate did not take into consideration any possible loss through the mails, or failure on the part of some one to pay for a book if offered on approval, nor did it include any "overhead" for the manager's time, or other such expense.

The best we can do is to judge the future by the past—to take some typical instances and find out what the returns were. Part Five treats exclusively of returns or results, and details of how they were secured; therefore in this chapter we shall only cover the broad general subject of returns, or results.

131. Returns Vary Greatly with Offer Made.—It stands to reason that if you offer a free book in a letter, you will necessarily get more returns (answers) than if you asked the recipient to pledge himself to see a salesman or to place even a conditional order.

This difference in the offer frequently accounts for returns of possibly 40 per cent from one letter, perhaps 3 per cent from another, both apparently equally good in almost every way except for the "bait" offered.

Now this section is not decrying the offering of a "bait" or use of a "decoy"; sometimes that is the thing to do, but the point to be borne in mind is that you can not play "ring around the rosy" with a prospect forever; eventually you must "get down to business" and that means selling the prospect your product or service.

132. Absence of Returns May Indicate Success in Appeal.—Sometimes the very absence of *returns*, or "come-backs," as some call them, may indicate that the *results* are excellent. There is no earthly use in getting a pile of "come-backs" if all you aim to accomplish is to smooth the way for your salesman to call, or to get the inquirer to drop into your dealer's and buy some of your goods. Too often in a drive to get returns the selling appeal is weakened. We become so eager to make the prospect come back and ask for, say, our "Blue Beauty Book" that we overlook entirely that what we want him or her to

do is to get it clearly in mind that "Blue Beauty" pots, kettles, and pans are the very best granite ware on the market, can be had at almost every department store (if we cannot mention names), and the best thing for the prospect to do is to purchase them.

While the preceding paragraph, of course, has reference specifically to a letter in answer to an inquiry, a similar condition often arises in all other forms of direct advertising.

We emphasize this before taking up some typical and actual returns and results so that the reader will not get the idea that because we treat of this physical form early in the book we think every piece should be prepared to get "returns," adding that, of course, EVERY PIECE OF DIRECT ADVERTISING MUST BE PREPARED TO GET CERTAIN RESULTS. Results, not returns—there is the difference!

The results you wish have a great deal to do in deciding on what physical form you shall use, a subject we shall find adequately covered in Chapter VIII.

133. Many Inquiries May Mean Few Sales.—It is a matter of record that a silverware campaign which offered a small premium for answers brought 47 per cent replies, but actually only 1 per cent of those replies were turned into sales.

Straight selling talk on motor-boats pulled 9 per cent replies, but these resulted in 4 per cent sales; 28 per cent of all inquirers confessed that curiosity prompted their reply; these produced but 2 per cent of the total sales, while the remaining 72 per cent made 98 per cent of all the purchases.

An adding-machine company with a mailing of a two-page letter, inclosing a return card and offering a free "service bulletin" on "Tax Assessing and Collecting" sent to a carefully classified list of those likely to be interested in this subject, made a double offer on the return card, first offering, of course, the "free" booklet. Next the company asked for an O.K. to a sentence that would permit the adding-machine company's representative "when in that vicinity" to call with a machine for demonstration

purposes. The point is that 43 per cent of those returning the card O.K.'d it, thus giving permission for the salesman to call.

These instances show that numerous people will write for a "free" booklet, or premium, yet will not buy goods.

At the Detroit convention of the Direct Mail Advertising Association in 1920 the vice-president of a firm selling entirely by mail, and which secured all of its inquiries by publication advertising, said that in seven years his firm had secured nearly 1,000,000 inquiries but to date had only succeeded in selling a little more than 82,000 of them. This statement is no criticism of the efficacy of direct advertising, nor of this firm's methods, but is cited here to prove our statement that many inquiries may produce few sales, at the same time to hold before the reader the necessity of first learning whether inquiries or sales are to be the method of judging the success or failure of the campaign.

At the same convention the advertising manager of a firm selling farmers admitted that its whole aim was to secure a large volume of inquiries, inasmuch as whether or not every one inquiring bought this firm's product such returns enabled the manufacturer to "make himself solid" with the dealers to whom the inquiries were referred.

Charles L. Benjamin, before the St. Louis convention of the Associated Advertising Clubs, clearly pointed out the fallacy of judging any piece of advertising by the number of inquiries it produces when he said: "Do not make the mistake of supposing—as so many advertisers do—that the effect of advertising can be measured by the number of inquiries immediately produced. Inquiries come only from those who are at the moment interested in the article advertised, but these constitute only a small proportion of the persons on whose minds your advertising has made an impression and who weeks, months, even years later, may respond to that impression."

Strange and even paradoxical as it may seem, it is the personal opinion of the writer that in a great many cases—

not in all, and certainly not in mail-order selling—the success of a direct-advertising piece may be judged rather by lack of inquiries than by the receipt of many. When you have a product selling through dealers, for example, what you want the person to do is not necessarily to inquire, but to buy. The receipt of many inquiries may actually prove that your proposition was not clearly and thoroughly outlined in your advertising.

Collating the experiences of several, the author in *Mail-bag*, October, 1918, page 156, found this rule to hold, as general: "Inquiries or direct returns increase in value just as the intangibility of the thing offered for sale increases. In other words, if you are offering something INTANGIBLE you must place more and more stress upon the inquiries—for it is only after the contact that you will have a chance to demonstrate your INTANGIBLE proposition to your prospect, and without demonstration you will have no sales."

134. **Some General Data on Returns.**—Frequently you will find that the returns, or results as the case may be, are in line with a Northwestern leather clothing manufacturer who planned a three-part direct campaign aimed at 25,000 dealers. It is a matter of record on file with the author that the third part of this campaign was never completed for the reason that the results from the first two pieces were of such huge proportions that the firm directing the campaign did not feel it advisable to secure any more business at that time.

The largest manufacturers in the world of a comfit vending machine found for the year 1919 that 46 per cent of their total business came from leads—inquiries and "tips" of possible buyers, that is—which they had sent to their field salesmen. Of this 46 per cent they further found that 27 per cent of it came from direct-advertising mailings, "homely broadsides with lots of black and red ink thereon," as their advertising manager explained at a recent meeting. Estimating this direct-advertising result on a basis of their entire business, 12 per cent of it—from the

initial inquiry to the final sale—came from direct advertising.

E. St. Elmo Lewis, formerly with the Burroughs Adding Machine Company, made this statement at the Philadelphia Direct Advertising Convention: "For every dollar that was spent in the last five years of which I have any record, the Burroughs Adding Machine Company got nearly ten dollars of traceable results."

A New York City firm of engineers and constructors which uses several forms of advertising, including direct mail once a month, compared the results thus: "The nature of our service is such that we hardly expect and do not receive direct returns from magazine or trade-paper advertising. On the other hand, our direct advertising has been very productive in direct returns."

In New England there is a laundry which started in a small building of two rooms. The first advertising its proprietors put out was a mailing folder. They sent this out to families in their neighborhood. As their business grew they found it necessary to move into the more spacious quarters of a larger building, but they continued to use direct advertising, sending their pieces to neighborhood after neighborhood. When they had obtained from their advertising a sufficient number of customers in one neighborhood to warrant the sending of a team they would add names from the streets next to those, always branching out and keeping pace with the business by increasing the number of their teams. This laundry to-day is the largest and best in one of New England's big cities and is now housed in a modern brick structure. Its owners never used any other kind of advertising until they moved into their new building when they began to use newspapers because they had customers in all parts of the city. This instance shows, again, the interdependence of all forms of advertising.

A firm of Chicago tobacco manufacturers secured over 5,000 dealers in a two-weeks" (fourteen days) direct-advertising campaign.

In ten years one life insurance company using direct

advertising entirely to complete its sales built up a business which engaged 7,956 persons for a total of \$14,199,284. Selling insurance by mail is perhaps one of the hardest tasks of all.

135. Plan of Attack Influences Returns.—While the subject of the Plan will not be discussed at length until we reach Chapter VIII, it should be remarked at this point that the plan of attack frequently influences the volume of inquiries. Sherwin Cody records in "How to Deal with Human Nature in Business" that a catalogue sent broadcast to the trade, for example, is usually treated with comparative indifference. He tells of sending 5,000 booklet circulars to old customers and getting only six orders of one dollar each. He took the same booklet-circular and with a strong personal letter sent it to 1,000 more of the same class of names and got one hundred orders.

Many people prefer to mail a card rather than "go to a dealer."

Whether or not a return card, order blank, or other "first-aid-to-the-would-be-inquirer" should accompany the piece, is another matter for consideration. This will be taken up in later chapters when we plan out a piece; at this point we merely want to stress returns and results and show that all of them are comparative.

RETURNS FROM SEVERAL TYPICAL PHYSICAL FORMS

136. In Section 134 we showed some of the general results from using several of the different physical forms of direct advertising but without singling out any particular form in the returns analysis. In this and succeeding sections we shall take up a few of the typical returns from several of the various physical forms described in Chapter III, though to quote E. W. Simons, of the James Manufacturing Company, Fort Atkinson, Wisconsin, it must again be admitted that: "Regardless of the form of advertising used, the real purpose is the creation of a state of mind favorable to the article advertised and to secure definite action in as

high percentage of cases as may be possible. In most propositions, the number of replies received or the number of orders constitutes but a very small part of the real results and of the real value of the advertising." This statement reaffirms that of Mr. Benjamin in Section 133.

137. Returns from Personal Letters.—A battery manufacturer for the year 1919 found that 14 per cent of all inquiries answered with a PERSONAL letter brought back orders, "which," to quote him, "were accompanied by cash or request to ship C. O. D. This percentage does not include orders received through dealers or jobbers."

Sherwin Cody, an experienced salesman-by-mail, is authority for the statement in the book previously referred to that "letters are at best far weaker than is personal canvassing." He adds that if calling on customers in person will get you 75 per cent orders, "writing letters should get about 7 per cent." He also supplements this with the statement that while ten personal calls will give you a good "line" on any proposition, he finds from his experience that it usually takes from 500 to 1,000 mail calls at any one time to make the results observable.

Comparatively few personal letters are used in direct advertising except to answer inquiries produced by other direct advertising or some form of publicity.

138. Returns from Form or "Circular" Letters.—In "Direct by Mail Advertising," by H. P. Elliott, we find this rule: "If your circular (form letter) is well written and your proposition has merit you will get about one per cent returns, or from a thousand circulars you should get ten replies, showing that ten people are willing to talk to your salesman."

We question whether this rule may be accepted generally without reservations. The proposition, the list, the plan of attack, and many other factors will serve to increase or decrease returns and the inclusion of a return card or other form of "come-back" will almost invariably increase returns.

Hugh Chalmers once told how he sent out 1,000 form

letters, even using the one-cent stamp, and got back nearly 900 replies, or 90 per cent returns. The secret lay in the fact that this letter asked for prices on the goods handled by the person addressed.

A form letter inclosing an order blank and return (unstamped) envelope, mailed to a list of 5,000 druggists, produced \$7,000 worth of business in 21 days.

A strictly mail-order house selling a product which is on sale locally in practically every city where it circularizes with form letters reports that it does business on the basis of $\frac{1}{4}$ of 1 per cent orders, and adds: "We find this very satisfactory and could do business on a basis of $\frac{1}{8}$ of 1 per cent orders."

A firm of machinery builders which sends out form letters regularly to a list of about 1200 and invariably incloses a return card says these letters "usually average 2 per cent returns."

Yet a fire-fighting appliance maker got 60 per cent returns from a letter sent to editors asking for a list of possible agents for his device. On a lot of 6770 letters to firms in the coal-mining industry the same individual got 422 replies, or 6 per cent as against 180 replies (10 per cent) from 1789 letters to the chemical industry.

An insurance agent seeking to line up more agents when trying for inquiries only, with a series of 3 letters, produced 10 per cent inquiries from the first letter, 8 per cent from the second, and slightly in excess of 8 per cent from the third.

From a list of department stores a silverware firm got 6 per cent returns, 5 per cent of which were accompanied with orders and at a selling cost of .034, while the same company with another form letter sent to jewelers, who seemingly should be better customers, produced only 2 per cent orders at a selling cost of .07. The variation, an examination of the letters showed, was probably largely due to better selling copy in the first letter.

The editor of *Printers' Ink*, in the issue of May 11, 1916, page 12, in answer to the direct inquiry as to how large a

percentage of returns one should expect from form letters, said in part: "A letter which offers something for nothing will pull a large percentage of replies. If that letter be skillfully written on handsome stationery, and be accompanied by a stamped return card on which the addressee is to sign his name to obtain 'absolutely free and without any obligation whatever a handsome book, bound in full morocco,'—perhaps there may be 75 per cent returns. But if you ask for the immediate remittance of two dollars, this being the regular price of a piece of merchandise, you will have to write very skillfully, indeed, to pull two per cent returns."

In this comment the editor emphasized the fact that much would depend upon the character of the list. Let us also quote from the comment this summation: "So we come to the conclusion that any one who lays down as a general proposition a definite percentage of returns to be expected from circular matter, without regard to the proposition, the letter, or the list of names addressed, is treading on very unsafe ground."

While the same authority in the issue of March 22, 1917, page 118, in reply to the exact question reiterated: "Returns from a circular letter depend entirely on the 'liveness' of the list, the proposition advertised, and the manner in which the proposition is presented."

The editor told of one form letter sent out under first-class postage with a self-addressed "Yes" and "No" card inclosed which produced as high as 82 per cent returns. In this case a 1 cent stamp was tipped on the upper left-hand corner of the letterhead and the opening paragraph referred to the stamp and told why it was there. The recipient's name had been filled in in advance on the return card so that all that was required of the addressee was to remove the little green stamp, put it on whichever return card he wished to return and mail that card. More than that, returns were still further stimulated by publicity in publications which aroused curiosity and interest and paved the way for the mailing.

The editor added: "When a remittance of from one to five dollars is required to be sent in advance for some article such as a book, from 1 to 3 per cent would be considered a fair return from a good 'live' list. This figure can be increased to 5 to 6 per cent if no cash is required in advance and the article is sent subject to examination and return if not satisfactory." Compare the preceding paragraph with Section 130 and see how well that young man's analysis tied up with the experience of others.

139. Returns from Four-page Sales Letterheads.—The LaSalle Better Letter Trophy was awarded at the Detroit convention of the Direct Mail Advertising Association in October, 1920, for a letter sent out on a four-page illustrated sales letterhead to 45,912 people which produced 844 inquiries and from \$75,000 to \$100,000 worth of directly traceable business.

With a four-page sales letterhead sent to 72,200 grocery and delicatessen stores a grape-juice company produced 5850 returns, or 8 per cent, with orders for 2325 cases of its product and yet the company was not satisfied with this return!

V. C. Dwyer, in *Mailbag*, for March, 1920, page 323, tells the story of a four-page letter which brought 1000 per cent increase in sales. This was unusual inasmuch as it was a regular form letter, four pages in length and each page produced on a letterhead illustrated with different designs. The attendant circumstances were such as to make this return unusual, to say the least, but the accomplishment is worth noting.

William A. Hersey, of Robert H. Ingersoll & Brother, New York, before the Cleveland convention of the Direct Mail Advertising Association said: "I have tried all sorts of circulars; broadsides, small envelope stuffers, mailing folders, four-page letterheads, and four-page circulars with a separate letter, and I stick pretty closely to the 8½ x 11 single page, or sometimes I use the 11 x 17 (four-page letterhead) with a special letter, and sometimes I use it with a letter on the first page."

A varnish company using two-page illustrated letterheads reports this: "We find that our illustrated letterheads with the inclosures which go with them have produced many actual orders for dealers."

140. Results from Booklets.—It is not often that any direct results can be traced to a booklet, yet the manufacturers of an office specialty device (cited with the understanding that their name should not be used) gave the results of a booklet which we shall call "Judging by Results," or "The Choice of a Check Protector," though it was not a check protector, but a much higher priced article. They sent out approximately 450,000 copies of this booklet and received 32,000 direct inquiries, placed more than 4000 trials, and sold almost 2000 machines. Their machines probably average \$300 each and this meant \$600,000 worth of business from one booklet! It was followed up by salesmen, of course.

141. Returns from Catalogues.—It is, on the other hand, quite easy to tell that excellent results come from properly prepared catalogues, for all you have to do is to refer to the business of general mail-order houses. For the year 1919, the American Wholesale Corporation, of Baltimore, according to *Direct Advertising*, Vol. VII, No. 2, page 2, sold \$35,345,711.91 worth of merchandise entirely through a mail-order catalogue for which the selling cost was only 17⅞ per cent.

The United Drug Company, as told in an article appearing in *Postage* for March, 1916, page 42, incorporated as a part of the cover of its premium catalogue a coupon valued at \$1, which enabled this company to check directly the attention given to their catalogue.

A. A. Vantine & Company, at the end of each season check up every page of their mail-order catalogue to see just how much profit or loss is made on each item quoted. "Here are cuff links, occupying a space of forty-four square inches," writes John Allen Murphy in describing this checking system in *Printers' Ink*, December 19, 1918, page 58; "this space brought in thirty-two dollars during the

year. In order to be profitable, let us say each square foot must produce ten dollars' worth of business. Results would thus show that the links had abundantly justified themselves."

142. Returns from Mailing Cards and Circulars.—A simple slip, $3\frac{1}{2} \times 8\frac{1}{4}$ inches, printed in one color, both sides, produced over \$4000 worth of business in two days for a mid-western truck company. This offered a special price on chains and sprockets, one side played up the "extraordinary offer," the other side was an order blank.

A simple mailing card, regular in fold, offering factory equipment pulled over \$7,000 worth of business in direct results, "not to mention the assistance it has been in our mail and individual sales work," says the company.

Manufacturers of an electric vacuum cleaner reprinted their trade paper inserts and mailed them as mailing circulars to 18,000 prospects, adding a return card. "Each mailing," they write, "we received over 700 cards in reply." This would be a percentage of .038, but by this close follow-up month after month they report they were able to increase their list of active dealers 120 per cent in 12 months.

A simple motto card produced one of the most unusual results we know of. Besides the motto it contained the firm's trade mark and address, the latter rather small; it was printed on cover stock, and made no suggestion of seeking a reply; yet a mailing of 4,000 of them produced 200 requests for "more of those cards."

143. Envelope Inclosure Returns.—It is almost impossible, too, to trace returns from envelope inclosures, though one manufacturer recently showed us a series which produced in excess of \$12,000 worth of traceable business. A sewing-machine company finding itself loaded up with a lot of bottled oil that had been in stock for months and which apparently would stay there for months more, but which did not permit of sufficient profit to advertise it, got up a little envelope inclosure which was mailed with the firm's bills, statements, and letters. This moved the old oil.

Seasonable goods are readily sold and their sales traced. Retailers are large users of envelope inclosures, of their own manufacture and of those sent them by manufacturers.

144. Returns from Folders.—A steel tank company sent out 5477 "stunt" folders—one making an ingenious or trick fold—and produced 115 inquiries which brought in \$6,200.50 worth of traceable business, total cost \$285.12.

A paint company had an interesting experience with two different folders. Both went to the same list of 2,000 names and both offered free window displays. One produced 215 replies, or .108 per cent, while the other brought 510 replies, or .255 per cent. The difference is easily accounted for: the latter was printed in full colors while the former had only one color and black.

A refrigerator company reports, after a careful statistical study, that it secures $\frac{1}{10}$ of 1 per cent returns from its folders, but gets back \$5.50 for every \$1 invested.

145. Returns from Blotters.—Blotters are frequently pure general publicity, but one saw company mailed out 5194 blotters, accompanying them with a multigraphed slip of about the same size and a return postal card. The concern got 254 replies for a free window display, indicating .049 per cent returns.

146. When Returns Are Desired, the More Nearly You Approach the Personal Letter the Better.—If replies or returns are desired from direct advertising, let it be said here that the more nearly you approach the appeal of a personal letter the more likelihood you may have of securing returns, though results may be better through the use of some other form. For example, in building up good will through confidence the house organ stands supreme because consistent and persistent, but the house organ is not as a rule a prolific inquiry producer.

Citations of statistics as to results and returns from various physical forms will be found also in Sections 7, 20, 35, 36, 47, 61, 74, 75, 84, 92, 102, 148, 186, 187, 192, 197, 202, 209, 218, 221, 222, 233, 234, 247, 255, 263, 269, 290, 292, 299, 301, 317, 328, 333, 354 and all of Part Five.

QUESTIONS FOR CLASS WORK OR FOR REVIEW PURPOSES

1. Explain in your own words what you understand by "returns" and "results."
2. Name as many different things as you can think of which might influence results or returns.
3. If I were sending out 1,000 form letters offering a copy of this book for \$3.50 without money in advance, what percentage of returns should I expect?
4. If the money were required in advance, would returns decrease; if so, why?
5. Tell how any firm within the ken of your experience has successfully used direct advertising; does the firm know the exact returns?
6. Assuming that answers, regardless of proposition made, are what I look for, what physical form would you recommend? Disregard other angles, of course.
7. Blank Manufacturing Company has a circular or form letter ready to mail. How many replies should the company expect?
8. If you cannot give a definite answer to the preceding question, tell why.

CHAPTER VI

THE OUTSIDE

For the apparel oft proclaims the man.—SHAKESPEARE.

147. Two Kinds of "Outside" Appeals.—In this chapter we take up the remaining "physical" appeal which is inherent in a piece of direct advertising. We have reference to that part of the piece which the addressee first sees—the envelope or wrapper, for instance; and also to that part which is the *outside* of the piece after he has passed the outer guard known as envelope or wrapper.

Bear in mind that we discuss here the outside solely from the PHYSICAL angle and from its *physical* appeal to the prospect, as a tangible; i.e., PHYSICAL, thing. The matter of planning the outside from a mechanical angle will be taken up in Chapter XI, while the writing of the material to be used on the outside is taken up in Chapter X. We are led to devote an entirely separate chapter to the subject of "the outside" for, to repeat the great dramatist's quotation at the head of this chapter: "The apparel oft proclaims the man," and yet few, comparatively very few, users of direct advertising utilize the appeal of the outside envelope, or the wrapper to best advantage. Practically all admit the value of the outside of the booklet or catalogue or other piece in itself, but they do not carry that idea through to the mailing or delivery container.

148. Three Classes of Envelopes.—There are three main classes of envelopes: (1) Standard Commercial; (2) Government (bearing the necessary governmental postage stamp); and (3) Novel, which includes the colored as well as those of special designs.

Appendix B lists the sizes of the first two mentioned and should be referred to in ordering envelopes.

Envelopes in the three divisions referred to are also made

in the "outlook" or "window" style. Commercial envelopes may be had in various styles (some patented) of folding in ends, sides, flaps, and the like. Such an envelope, when delivered by mail, may lead an addressee to believe that it is sealed. He may conclude, therefore, that it is a first-class piece of mail matter, and that the 1 cent (third class) stamp which appears upon it was probably placed there in error.

Fig. 41 illustrates the "outlook" or "window" envelope itself with the letter therein, as well as the letter (printed) and inclosure which go with it, as used by the Blackburn Brokerage Company, Kansas City, Missouri. This particular letter and "outside" are pulling better than 43 per cent returns, according to a letter on file with the author from N. B. Blackburn of the firm. It is proof positive that the "outlook" envelope may be used for general mailings at a big saving and yet not impair the effectiveness of the campaign. Some direct advertisers were fearful that the use of the "outlook" envelope used almost exclusively for statements at first would make a poor impression upon prospects. Of course in this campaign the prospects were housewives and not familiar with business custom. This particular envelope is of the "penny-saver" variety; that is, it can be sealed, there being a flap at the end which permits of opening the envelope for postal inspection.


There are instances on record where increased returns have been brought by use of these patented, "appearing-as-if-sealed" envelopes as compared with the old-style flap-tucked-in envelopes (see Sections 153 and 353).

149. The Outside a Means of "Dodging" the Waste-basket.—The main function of the outside, considered from the angle of the envelope or wrapper and the cover, or the book, or other piece, is to help the piece dodge the waste-basket, to lengthen its life, to increase interest in what is on the INSIDE.

By the outside you can appeal not only to the sense of sight but also of touch, and the double appeal will often save your piece from failing of attention.

SAVE-O

FOR WASHING
WITHOUT RUBBING



SAVE-O PRODUCTS CORPORATION
Kansas City, Mo.
BLACKBURN BROKERAGE CO.
SALES AGENTS
509 Delaware St. Kansas City, Mo.

Mrs. Janet Parnell
Rosendale, Mo.

THE FIRST SAVING

"The first week you will notice how much time and labor I save. Next week you will see how bright and clean I make the clothes. Your neighbors will see your clothes early on the line, snowy white, and will want my SAVE-O suds to come and wash for them."

SAVE-O says "Good morning, Mrs. United States. Here I am to help you with this week's washing. I need three assistants—SOAP, WATER, and YOU—we four make a team."

SAVE-O says "Discharge RUB. I will do all the good RUB ever did and I won't let you tire the clothes."

SAVE-O says "They call me SAVE-O because I save you time, labor and the clothes. The first week you will notice how much time and labor I save. Next week you will see how bright and clean I make the clothes. Your neighbors will see your clothes early on the line, snowy white, and will want my SAVE-O suds to come and wash for them."

SAVE-O says "After I have been with you a month, you will get out your pencil and figure up and find that you save more soap than SAVE-O costs. In six, eight or nine months you will notice how I have saved your clothes. Of course, clothes will wear out but I save the wear and tear of the RUB."

SAVE-O says "If you use a washing machine, I can be a big help. There I save in time and labor and in current of your machine is electric. I am only a few months old but I have made many thousand new friends each month. One day when I was only two weeks old, they took me to a CHEMIST. He took me all apart and analyzed every bit of me and he said am harmless to clothes and hands and to everything except DIRT."

SAVE-O says "How much do I cost? The first week I work for nothing, for the pleasure of getting acquainted. After that I cost 15 cents for 12 tubs or 35¢ per washing. And I never sticks."

C. D. Laddar Gro Co
ROSENDALE
MISSOURI

FREE SAMPLE —Ask for me
I will be waiting at the store of

YOUR RETAIL DEALER

"SAVE-O SUDS SAVE THE DUDS"

BLACKBURN BROKERAGE COMPANY
509 DELAWARE ST.
KANSAS CITY, MISSOURI

Mrs. Janet Parnell
Rosendale, Mo.

Fig. 41.—Some direct advertisers have not taken advantage of the labor- and time-saving possibilities of the "window" envelope. See text for details. It is admitted that not 100 per cent of all direct advertising is read, saved, filed, and kept at hand for reference.

Life is a battle, business a competition; likewise advertising is a survival of the fittest and that which has an attractively appealing outside is most likely to be considered fittest.

150. **The Outside May Gain Attention Without Making an Advertising Appeal.**—Let the reader note that up to this point we have not argued for the use of the outside for "advertising" purposes, strictly speaking. Hitherto we have been considering the use of the outside solely as a means to an end—lengthening the life of the piece, increasing its attention value. This MAY be done by an advertising appeal, but the use of such an appeal may defeat the very purpose we are trying to accomplish.

To elucidate: there comes to my desk a finely engraved business card reading:

J. Hamilton Elvins.

I do not know Mr. Elvins, I do not know his business; yet I am impressed by the card. I suspect he wants to sell me life insurance, for insurance companies have so often used this form of approach (with the result that America is well insured). I send the messenger back and tell her to find out Mr. Elvins' business. She fails; he wants to see me on personal business, its nature may not even be insurance and he may tell her that. In the end I probably see him. He may have been sent by a personal friend and is simply making a friendly call, or he may want to sell me something. In any event, once past the outer guard that watches over the portals of most business offices of any size (similar to the office boy or girl, or mechanical letter-opener in the case of direct-advertising material), whether J. Hamilton Elvins accomplishes the purpose he starts out to accomplish depends entirely upon J. Hamilton's ability as a salesman. The engraved card and the dignified and respectful manner get him by the one whose business it is to "flag" callers. Just so the "outside" of the mailing piece, or auto-contained direct advertisement, must try to get by the mail clerk, and

others who would keep it from delivering its message where it will be properly received.

Had Mr. Elvins' card borne a further statement: "Life Insurance," or "Investments"; in short, had it carried *an advertisement*, he would have probably advanced no farther than the outer door.

In similar fashion it is sometimes excellent strategy not to reveal on "the outside" the exact object of your direct-advertisement visit, though it may be well worth while to stage the visit as elaborately or even as simply as you can; it is likely you may want to play upon certain characteristic hopes and fears; or appeal to prides or prejudices.

If whatever is within the "outside" is something that is an old and appreciated friend, it may be well to use the outside to notify the addressee that within he will find "your old friend." An example: One house organ that reaches the writer's desk is sent out by a Texas public utility company. On the outside, that is, the envelope, there is usually a little cartoon. One such was an illustration of Father Time and a young man standing nearby giving this advice: "Give him the best you have." One immediately begins to look within for the best.

My first acquaintance with another house organ was obtained through the medium of an envelope (the outside) shown in Fig. 42 A. The quaint "bird," or whatever it is, carrying the banner with the mystic "GAB—Better'n Ever," aroused my curiosity without my considering the appeal of the words. The fact that the envelope was addressed for the writer's attention enabled this piece of one-cent mailing matter to get by the clerk who sorts incoming mail. The outside as illustrated induced me to look within the envelope, and the outside of the house organ which was inclosed was so interesting that I opened it up and got its message almost at a glance. Now I look for that house organ every month!

Compare this actual happening with another. For several weeks I have been receiving regularly about once a

month, I think, a full first-class mail envelope; on its upper left-hand corner I read "MID-CONTINENT MERCURY." No city address is indicated, but I have learned it by now. I open it, yes; because it is a two-cent en-



Fig. 42.—This line engraving illustrates several methods of dressing up the appeal of the "outside." A. Arousing curiosity. B. Utilizing the outside to enlist aid of post office department in keeping mailing list up-to-date. C. Using the back of the envelope for an advertising appeal. D. Note the peculiar-shaped flap and how it is used here. E. Using a die-cut opening to tie up the inside with the outside appeal. See text for details.

velope, but I know just as well what it is going to contain as if I had sent it to myself: it will be a reproduction of two of a certain newspaper's full-page advertisements in

one of the advertising publications. No letter, no special comment accompanies it; nothing to create interest inside or out. The money spent for it is almost, not quite, wasted, for at least I know now the name and address of the newspaper, but whether it appears morning or afternoon, or "how many more lines of 'chauffeur wanted' advertising it prints than its nearest competitor" I do not know!

If those two reprinted advertisements, for example, had been reprinted on the same sheet of paper, with a curiosity-arousing cover thereon, or had the reproduction been upon a grade of paper which would make me want to feel it, I might have read them.

While the writer is against any form of advertising that is in bad taste he would not wholly subscribe to the statement set forth in "Making the Letter Pay," by A. Peter Stowe, in which he says, in part: "Many envelopes may be seen, in common use, almost covered, both front and back, with advertising. This use of the envelope is of questionable value and taste. The advertising may be of some value, but that value is small at best and the loss of dignity and caste more than overbalances it."

There is a golden mean, and while Fig. 42 A may not be entirely dignified I surely felt no distaste toward the firm by reason of receiving it; rather, I mentally list that concern now with a half dozen other live engravers in as many cities.

151. Frequently Identical Appeals Used on Outside and Inside.—It is frequently the policy to use for the cover of the bound or unbound piece of direct advertising inside the envelope or wrapper the general idea of the same appeal used on the outside, and vice versa.

A pleasing booklet is before me. It measures only about 3 x 5 inches; its outside has a physical appeal that is such as to make me want to pick it up and look into it—yet the temptation is not prompted by the lure of words, nor by the enchantment of art work; in fact, the only word on the front is "Letters." This is hand-lettered and,

while not losing dignity, is quite novel. The book has a deckle (see Chapter XV) on two sides, and a cord binding.

Fig. 42 E illustrates, greatly reduced, how the outside and inside may be physically tied up very closely together. In this instance the method is a die-cut opening. The space just above the panel of black lines has been cut out of the envelope entirely, leaving a space, on the original, of about $1\frac{1}{4} \times 1\frac{1}{2}$ inches. Apparently it is an open door. When we get inside, we see only the picture of a man standing with his hat and overcoat in his hand; it does not even show the full figure, since it terminates at the man's thighs; yet the illusion has been created and the tie-up cleverly achieved of outside, outside headline and the inside.

152. **What a Change in the Outside Dress Means to Users of the Follow-up.**—In Chapter IX we discuss the follow-up, but it should be noted here that, regardless of the style or kind of follow-up, the outside—the envelope or wrapper, especially, and also oftentimes the letterhead itself—may be used to make a physical impression instead of being the means of losing the addressee's interest. If a person receives a half dozen letters from some concern and finds nothing in them to interest him, he may decide to shunt all future communications from that concern direct to the waste-basket. If the next letter comes in a light yellow envelope, when all the others have come in blue envelopes perhaps, the chances are that the outside, by the change in colors, will cause this letter to be opened. Once the letter is before the addressee, then it becomes a question of writing ability and approach as to whether he reads on or not, but the outside will have, meanwhile, done its duty.

153. **A Simple Method of Getting an Outside that Will Impel Attention.**—By far the larger part of all mail comes to the desks of American business in what is known as No. 6 $\frac{3}{4}$ envelopes. An increasing number of firms have adopted a simple method of getting attention by physical change of the outside. They have adopted what is known

as No. 9 and No. 10 commercial envelopes (see Appendix B). At the San Francisco meeting of the Associated Advertising Clubs of the World, one of the speakers told how a certain insurance agent never used anything else in communicating with any one outside of the large cities except a No. 10 commercial envelope, because, as he phrased it: "The man in the country is so much impressed with the legal-sized envelope that he will open it under any circumstances."

William A. Hersey, of Robert H. Ingersoll & Brother, in the issue of *Marketing* for April, 1920, says: "Usually we find that No. 9 envelopes (nearly the size of the No. 10) will pull better than a No. 6 size. I suppose this is because they stand out more in the mail."

He also adds some interesting data; namely, that in a number of test mailings, letters mailed in regular addressed envelopes in almost every case outpulled those mailed out in outlook or window envelopes.

154. **In General Circularizing Not Usual to Disclose Your Purpose by Copy on the Outside.**—In general circularizing it is not usual to "give away your hand" by any elaborate copy or illustration on the outside of your mailing envelope or the outside fold of an auto-contained piece. At the convention referred to in Section 153, another speaker told how he had been in a doctor's office that morning and had seen 21 one-cent mailing pieces arrive, only two pieces of which were opened by the doctor. One of those had on the outside this wording: "Modern Methods in Surgery." That was all; but it made a physical and mental impression upon the doctor. He wanted to know the latest modern methods, but woe to the inside material if it did not live up to its outside promise! The other piece was a house organ which boldly announced: "Keeping Up with the Profession," the title of a publication. Doubtless for the reason that the caption told what was inside, the piece was saved.

Fig. 42 E gives you no idea of what is inside the envelope, while Fig. 42 B boldly proclaims what is to be found

within and uses the outside to keep the mailing list up to date.

The reader should examine the outside of all the different pieces illustrated in this work. From this observation he will then understand why in mailing to a "cold" prospect—that is, one who has not inquired or in some other way expressed interest—the usual thing is not to show on the outside either word or picture that will tell the addressee exactly what is inside. On the other hand, it is frequently the case that a familiar sentence or scene is used to whet the addressee's curiosity and encourage him to go to the inside for the sales message.

155. How Neatly the Inside Fits into the Outside and How Harmoniously Both Match Are Important Points.

—In planning a direct advertising campaign two things can mar it almost to the point of failure; both are small and each has to do with what we are terming "the outside." If your inclosure does not fit snugly into the envelope, or wrapper, or if in the case of a folded up, auto-contained piece that folding is not done neatly, your prospect is going to get a very poor impression.

This physical failure to fit is often due to the fact that a booklet is ordered some special size and no provision made for envelopes at all. The book is delivered; the publisher of the book then realizing that envelopes will be needed, and not wishing to delay the use of the book until special-sized envelopes can be made to fit, uses some ready-made standardized envelope of a size nearest to his booklet. Frequently in such cases the nearest fit is no fit at all.

The other little thing that may grow big is the using of a cheap, thin stock of paper envelope for a fine-appearing booklet or catalogue. If you fail to keep your envelope (outside) harmonious as to style and texture as well as color with the inside, as if one were a real part of the other, you are missing out on a point that costs but little yet physically makes a big impression on the prospect. To be concrete, if you get a fine catalogue with a deep green cover stock,

embossed in gold and colors, out of a cheap manila envelope you have the impression of a man in a dress suit entering a drawing-room with muddy shoes on his feet! A very small investment in a pair of rubbers would have obviated the offending appearance.

An example of close harmony is before us. The piece is a fine booklet, "Closing the Stove Sale," with a cover picture showing the stove, a prospect (woman) and salesman (presumably retailer). This same plate and design was adopted for printing the envelope, but minus the message; and since the envelope was made of the same stock of paper as the cover of the booklet, the harmony was perfect and those receiving the piece were consciously pleased with the physical appeal.

While in many large firms the envelopes of all first-class mail are slit by the office boy and opened by a correspondence clerk, the contents only reaching the desk of the person addressed, in the case of booklets, house organs and other pieces requiring envelopes, these go direct to the desk of the party addressed. These "outside" appeals then relatively are more important than the outsides used on first-class mail matter. It is from the "outside" or envelope that the recipient gets his first—and frequently lasting—impression, and if this outside is ragged, frayed, tattered, even torn, as it all too often is, a finely planned and executed piece is not so effective as it should be.

156. Two Main Subdivisions of Envelopes (Outsides).—Practically all envelopes (outsides) may be divided into two main subdivisions, according to Geo. F. Moss, an envelope specialist writing in *Postage*, August, 1916, page 86: "Dealer envelopes, being those sent out by manufacturers and wholesalers to dealers, and the other, we will call consumer envelopes, are sent out by any one direct to possible consumers."

The dealer envelope may be made attractive in several ways. One may show the package, the article sold, the place of business, may visualize profits, the turn-over, and so on. Florence Manufacturing Company, makers of the

Pro-phy-lac-tic toothbrush, use an envelope picturing their brush in the yellow box, in its regular container, all in color. This makes an instant point of contact with their dealers. Consumer envelopes may indicate greater adroitness; here is one sent out by a fruit farm, showing strawberries in colors!

157. Sometimes Envelope Backs Are Used.—Sometimes the back (or the face) is used for an all-over design and the other side made to comply with the governmental rules (see Section 379), thus increasing the advertising value of the envelopes outside. Fig. 42 C is a specimen of the back of an envelope so used. Occasionally the center of the flap is made to reproduce a trade-mark, thus helping to impress it indelibly upon the minds of all who receive it (see Fig. 42 D).

Since the recent ruling went into effect in regard to blank space on the front or mailing side of all envelopes and other pieces, as you will learn in Chapter XX, the advertising value of the outside has been materially reduced.

The serial idea of the follow-up has, upon several occasions, been helped through utilizing the outside of the envelope. In one case the company's trade character, a messenger boy, was shown on the six different follow-up outsides in six different poses. The Chain Belt Company of Milwaukee, Wis., has utilized a similar idea with its dog character.

158. The Outside of Regular Mail May Differ from that of Circular Mail.—George Washington Robnett, in the issue of *Mailbag* for May, 1920, said: "The envelope has the 'first word' when the letter or message reaches the recipient's desk. It is the first thing he sees; is the first impression he gets. If it carries a real *idea* it is almost certain to leave a lasting impression. It may be a decidedly important factor in making the sale, if that should be the object of the message. . . . An envelope should be given the same thoughtful consideration that any other part of the advertising and merchandising pro-

gram is given. . . . An envelope can be made as definite an advantage almost as a trade-mark. . . . Above all, remember that it is the first appeal; it is the outer garb of your message of progress and service. It should, therefore, be distinctive enough to strengthen and build up a constant association with your house and product. It should be yours and yours alone."

This obviously has reference to the regular everyday correspondence envelope or dealer envelopes as described in Section 136. Gilbert P. Farrar, the typography expert, author of "Typography of Advertisements That Pay," said in *Printers' Ink* for May 22, 1913, that curiosity is often of prime importance in making the outside of a general circular. Mr. Farrar's exact words are: "All of the topnotch mail pieces that I have seen have the element of curiosity well developed on the outside of the piece."

"The Little Schoolmaster" of the same publication in the issue of November 18, 1915, made this comment: "Why," asks an advertising agency man, "do so many advertisers—particularly publishers—print on the outside of their circulars such a good hint of what the circulars are about that we can throw about half the stuff that comes along right into the waste-basket without bothering to open it?"

There's something in this. Curiosity impels us to look into many things that we would not bother with if we knew what they were about; and when curiosity impels an examination, that examination may result in the development of interest. The smart salesman does not usually tell you offhand that he has come around to relieve you of some of your money. It isn't a good plan for printed salesmanship to give warning or put the prospect on the defensive.

Let us hasten to add, though, that this curiosity is a two-edged sword and must be extremely well handled or it will work harm. "Smart" salesmen are not necessarily "star" salesmen. Louis Victor Eytinge, formerly

editor of *Postage*, in the issue of *Mailbag* for May, 1917, sounded a worth-while warning on this point when he said, in part: "If well done, this is resultful—if poorly phrased, poorly executed, it is extremely harmful. Take your choice, for even in the book field there is a wide divergence. A. W. Shaw Company rarely uses a bait on the envelope, while McKinlay, Stone & MacKenzie and the *Review of Reviews* people, both remarkable book vendors, invariably add the extra bait on their envelopes. Too often the additional printing on the envelope says, in effect, 'This is merely a circular which is not important enough to travel alone and needs this extra bait.'"

WHEN THE APPEAL IS BY THE OUTSIDE OF THE PIECE ITSELF

159. In General the Same Principles Apply.—In general, the same principles apply to the appeal of the outside of a booklet, catalogue, folder, or other direct advertising piece, as has been laid down in Sections 146 to 158 inclusive. There is one main exception, the Postal Department of the United States Government frowns upon and frequently has banned die-cut mailing pieces unless they are inclosed in an envelope that follows standard proportions. Fig. 43 illustrates what are known as die-cut booklets, menus, etc., and if any of these were intended for distribution through the mails it would be necessary to inclose them in a rectangular envelope. The "For the Children" booklet is a children's shoe catalogue.

Where they can be used, this physical form, as will be covered in Chapter XI, is decidedly effective.

160. Planning Striking Physical Outsides for Booklets, Catalogues, etc.—As we conceive it, the well-planned outside of a booklet, or catalogue, or other piece is similar to the outside of an envelope; its main function is to arrest the eye, and if possible to help in "getting over" an idea without nullifying the interest of the prospect to look within.

Edgar W. Jordan in *Postage*, May, 1917, gave an excel-



Fig. 43.—The use of a peculiar form of die-cut cover to aid the appeal of the outside is shown here. The booklet "For the Children" is a catalogue of children's shoes. Note how the picture of the kiddies shows through the die-cut shoe.



Fig. 44.—A. The humorous appeal on the outside. See also Fig 89. B. An old, familiar form of direct advertising. The addition of the string adds utility. C. An example of a simple photographic "bleed-off" cover for a booklet. See text for details of all these illustrations.

lent rule in regard to the designing of covers (outsides): "Combine with the massed light and shade or color some typical or specific element." An examination of covers shown on Figs. 15 and 16 will show examples of this massing.

F. C. Drew, a specialist in making folders, in the issue of *Postage* for June, 1918, goes into detail as to designing the cover for the mailing folder. He contends that the outside of the folder is akin to the first paragraph of a letter, and every one knows that a letter with a weak first paragraph is not going to be effective.

Here are Mr. Drew's rules for making the most of your folder outside:

"First you take the product around which the folder is to be built. Then you write down on a piece of paper all the reasons why one should buy that product or be interested in it—all the advantages which ownership and use will confer. Then you write captions around these reasons—write headlines which will epitomize those advantages with maximum force and originality of expression. Then you choose the most powerful headline and illustrate it—put it into the most original and at the same time the most pleasing dress you and friend artist can devise. And then you will have a cover of the 'positive' or 'directly suggestive' type.

"Sometimes, however, covers of this type are either impossible or impracticable or, perhaps, undesirable. The positive advantages of your product may not lend themselves to strong captions or to forceful illustrations. Then you employ a cover of the 'Negative' or 'Indirectly Suggestive' type—your caption and illustration suggest and visualize the avoidance or overcoming of a disadvantage."

Mr. Drew, it should be noted, also goes on record against making a blanket rule as to whether or not the goods advertised should be referred to on the cover.

161. **Adding Service to Make Physical Appeal Stronger.**—A little thing physically, yet possessing a

strong appeal, is the addition of a string in the corner of a booklet for hanging it up. Especially does this appeal to farmers and others who do not use a filing system.

The almanac of the medicine company shown on Fig. 44 B has a string, and the one of the fertilizer company has a hole punched for such a string. Of the two the former is much the better since few people will bother to put in a string for themselves.

162. Board Covers as a Physical Appeal.—Binding a book or catalogue in board covers, especially in the stiff board of a regular book, makes it "mighty" hard for the average man to throw it away. Of course such a binding is expensive, but when the book is of a character which should bear a long life, it is economy and insures that it be kept. A flour company produced a catalogue bound in leather which cost \$4.50 a copy; Appersons got out portfolios costing nearly double that. Both of these concerns say that the cost paid them.

163. Selecting the Outside.—A mail-order man, in the issue of *Printers' Ink* for October 24, 1918, told how he chose a catalogue (outside) design. Briefly, his plan is to have his artists furnish him with from twelve to fifteen cover sketches. These are sifted down by the manager to about six. These are then pinned up in a row, about eye-height, over the manager's desk. Every one coming near is asked to pass comment on the covers. A record of first choices is kept. Then the manager gives the covers what he calls a "living-room table test." The two most promising are mounted on dummy catalogues and taken to the manager's home and scattered on the table among magazines, competitors' catalogues, and so on. At the end of two or three weeks the manager has been able to decide definitely which of the two designs stands out most effectively in this test.

But whatever "outside" is chosen for any piece, if a container—"outside," such as an envelope, is needed, be sure to order it when you order the piece itself and save vexatious delays later (see Fig. 66).

164. Mailing Stickers on the Outside a Form of Direct Advertising.—Fig. 45 illustrates a number of mailing stickers used on packages, bundles, frequently on outsides of envelopes and wrappers, in mailing various pieces of direct advertising. Until recently little attention was paid to mailing stickers; oftentimes plain gummed paper was used. Now many firms have special designs which stand out in the mails to reinforce the tie-up with the rest of their advertising.

For the best possible physical appeal the mailing sticker should receive careful consideration and be tied up with the rest of your direct-advertising campaign. The points to be brought out are: legibility of address, attractive design, and advertising value.

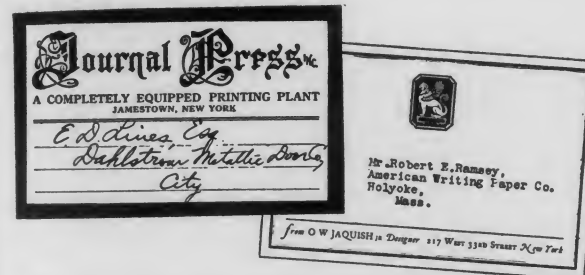


Fig. 45.—Compare these mailing stickers used in mailing large books, catalogues, etc., with some of those shown in other illustrations in this book. The prospect gets his or her first impression from the physical appearance of the outside, including the mailing sticker. See also Fig. 87 for reproduction of other mailing stickers.

165. Utilizing the Inside of the Outside.—In closing this chapter, which has had to be a "trail-blazer" in many ways, since all too few companies or individuals have given any care and study to envelopes and mailing containers, let us point out that at least one firm made even the inside of "the outside" pay its way. Sears Roebuck & Company in sending out a 1600-page catalogue print on the outside of the wrapper, in addition to the address and the

return notice to the postmaster, an announcement to look upon a certain page for a special offer. It bears a further announcement: "How to Open." We read: "First cut wrapper along heavy line below. Then unwind until you reach edge pasted to cover of catalogue and tear off wrapper carefully along perforated line."

Following these directions we find on the inside of the wrapper, printed in two colors, what looks almost like a full newspaper page advertisement of men's clothing, with part of the space given over to an offer of a free sample book of men's clothing, and bearing a coupon like a regular publication advertisement.

Commenting on this, *Printers' Ink* said: "Talk about using all of the pig but the squeal! But be that as it may, there may be a hint or two here for manufacturers who do not happen to be in the mail-order business." To which we append, Why restrict it to manufacturers; why should not all use the inside of the outside?

See also Section 78, page 95.

QUESTIONS FOR CLASS WORK OR FOR REVIEW PURPOSES

1. Is the planning of the outside given as much attention as it should be? Why not?
2. Is an advertising appeal necessary to produce a successful outside?
3. Give the connection, if any, between outside planning and follow-up work.
4. Suggest an improvement of the outside of a regular envelope used by some firm you are familiar with; also one of the firm's circular-letter envelopes.
5. When should envelopes which are to inclose a catalogue be ordered?
6. In your own words tell how to make the most of the outside of a mailing folder.
7. Can you suggest ways of utilizing the inside of the outside for some firm?

CHAPTER VII

WHO SHOULD PREPARE DIRECT ADVERTISING?

One of the first things that a man has to learn in business is how little he can do by himself. When he finds that out he begins to look around for people to do what he can't.—HENRY FORD.

166. The Growth of an Average Business.—There are recognized by authorities five logical steps in the growth of every average business, though one of the steps (the fourth) is not necessary in a strictly mail-order business. These steps are:

1. You personally sell something to your customer.
2. You go to him through your personal representative.
3. You go to him through the mails, by adding an insert in your package, or otherwise by reaching him direct.
4. You go to him through an agent or dealer who is not your own direct representative.
5. You go to your customer *in the mass*, by means of general publicity, so that an increasing number of persons may be developed to the point where you can deal effectively with them in one or more of the first four methods.

Fig. 46 will make this clear to the reader.

The broom maker who quits working for a manufacturer, and buys a bale of broom corn, a machine, and starts to make his own brooms which, when made, he puts on his back and peddles to his neighbors and, having sold them, decides to sell also to the nearby groceries and general stores, has taken the first step in building a business, and has followed this next by taking step four. If he makes good brooms and the vacuum cleaners and like devices have not by that time driven him out of business, this broom maker eventually gets more orders than he can properly handle and sell; therefore, knowing the manu-

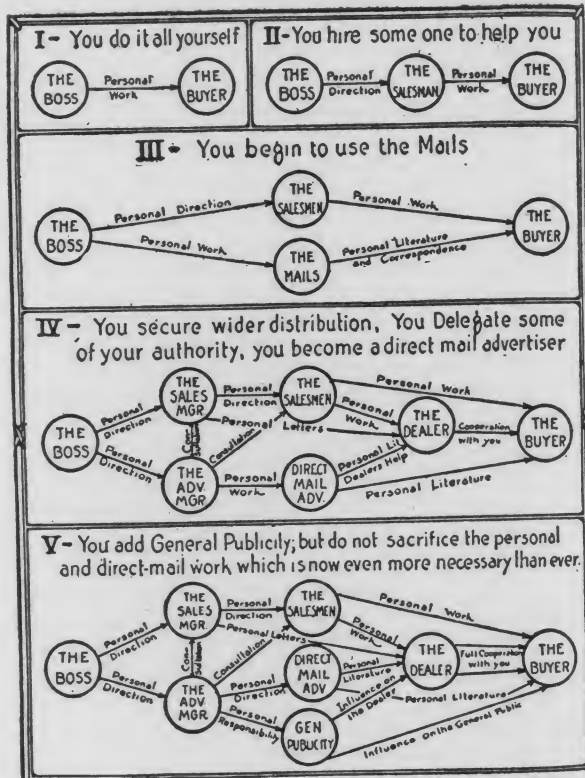


Fig. 46.—This chart shows the logical steps in the growth of a business. Though details may differ according to the character of the business, yet the logical steps in development will remain unchanged. Courtesy of American Multigraph Sales Co.

facturing end himself, he hires some one to do the selling and takes the step designated by us as step two. This personal representative, known as salesman, probably finds he can work several towns and cities and eventually he and the manufacturer find it desirable to use the mails to keep in touch with their customers—the stores. They may also decide to add to their regular line of house brooms a whisk-broom for clothes; and to *advertise* this they may write letters to their old customers, and, in order to reach the users of the house brooms, put a package insert around the handle of each one to be sold. They have taken both parts of step three.

Since brooms are generally manufactured locally and not distributed nationally, there is little likelihood of any broom manufacturer's ever taking step five, though an association of several broom manufacturers is, as this is written (September, 1920), planning to start, in the fall of 1920, a campaign of coöperative publicity for the broom.

This instance is given to show that while every business, excepting mail-order, takes the five steps now and then, they are not taken strictly in that order.

167. **Question of Preparation of Direct Advertising Arises Early.**—In the case of our young broom maker the question will arise in a very short time: Who is to prepare the direct advertising for the broom? The broom maker may be illiterate and from the first may need to employ some one to prepare the letters, circulars, package inserts, or other direct advertising which he uses. In the hypothetical case before us such work of preparation would probably be added to the salesman's duties, and that man, assuming he were an efficient salesman, would probably be a poor writer of direct advertising because he would write as if he were talking—in salesman's language—and frequently his written arguments would fail because they would not have the magnetic personality of the salesman to help "put them over" in the mind of the prospect.

Or if the broom maker can read and write, he probably will prepare his own direct advertising, but sooner or later, as his business grows, the problem so succinctly outlined by Henry Ford in the chapter head comes up for decision. The broom maker will have to look around and find some one who can help him to prepare his direct advertisements.

168. Letter-Shop Concerns and Printers First Business Counsel for Small Direct Advertisers.—Quite likely the broom man will get out a circular (form) letter early in his modest campaign, or a circular in printed form (dodger or handbill); if he gets out the form he will have to take it to a letter shop, by which designation is known the firm engaged in running machines for duplicating imitation typewritten letters. If the printed form is used, for his letterheads in any event, the printer is called upon and becomes the first business counsel of the embryonic manufacturer. Since in the hypothetical case we are considering, as we see in Section 166, there is little likelihood of general publicity, there is, therefore, little likelihood of our manufacturer being able to requisition the services of an advertising agent, for advertising agents primarily are interested in the sale of space in publications, receiving as they do from the publications a fixed percentage of the value of the space sold to advertisers. It is quite true that modern agencies are more inclined to work on a "service fee" basis, sometimes rebating to the advertiser their commissions, by a credit against the service fee agreed upon, but the amount of advertising that our small manufacturer will ever do would hardly be sufficient to attract the attention or justify employing an advertising agent on a service fee basis.

Quite naturally, therefore, as the volume of direct advertising increases in any business we find it is prepared by and with the help of those sources from which it obtained its start rather than by the publication-paid agencies. By this is not meant that there are not advertising agencies which have direct advertising departments and

which help their clients to prepare it, but they are the exception and not the rule.

169. Why Letter Shops and Printers Can Advise.—Letter shops are duplicating, writing and helping to write letters for several firms, just as printers are doing work for many firms, and so they are kept in touch with the ideas of several, and quite often they are advised of the ideas which succeed as well as those which fail. For instance, a letter they write for the local church fails to get any replies; the pastor probably will advise them of that fact, or the letter shop writes a letter for the Local Union No. Umpty-steen, and to quote the secretary: "It was rotten, didn't get nary an answer." Crude, but all of this informs the letter shops which letters get replies and which do not. They also learn how their clients succeed and indirectly assume, quite rightly, that it is in part due to their advertising.

Of course modern printers—both large and small—frequently have special service men and service departments to work out and turn over to the printing-manufacturing end of the business problems submitted to the sales end by possible customers. We shall come to this angle in a later section.

Born of the ages-old idea of coöperation, of "swapping" ideas and adapting them, comes the first step in the securing of outside aid for the preparation of direct advertising. Even the largest appropriations are for liberal use of the services of letter shops, printers, and other reproduction agencies, as we shall also see in succeeding sections of this chapter.

170. No Matter Who Prepares, the Personal Angle Must Be Maintained to Be Effective.—Leaving for the moment the physical entity who is to prepare our direct advertising, it must be driven home here that the effective direct advertisement is the one that most nearly approaches a 100 per cent personal letter from the writer to the addressee, and therefore whoever is chosen to assume the responsibility of the preparation of direct advertising

should be chosen with care. If one letter shop quotes you a price of 25 cents less per thousand copies in order to get your work, and another has been writing all your letters for you in the past, you will probably find the 25 cents an ill-advised saving. In short, the counselor should be chosen on the basis of SERVICE and not price. I know of a case where one letter shop tried to get business from another by quoting upon and furnishing much inferior mechanical reproduction, because the customer did not know the difference between two different methods of reproduction, both of the names of which ended in "graph."

In many cities and towns there are what are known as "free-lance" advertising men, men who have no mechanical equipment of any kind, being neither letter-shop owners nor printers. Local advertisers engage them either on a piece-work basis or by the day or hour, to advise them in the preparation of their direct advertising. Where one of these persons is located in your city or town for a long time and enjoys a good reputation, it is likely you will find that his services are desirable, but where he is here to-day, gone to-morrow (because of the principle laid down in the first paragraph of this section) you had better choose some one who is there to stay.

A joke is going the rounds which illustrates so well the point we wish to emphasize that we repeat it here: the preparation of direct advertising is ever so much more of a PERSONAL matter than the preparation of a page of publicity for a magazine having a circulation of a million or more per month or week.

A form letter was to be prepared for a large educational institution. The advertising manager wrote one, and the sales manager another. One gentleman was a slow, easy-going talker, the other a "snappy" individual. Neither liked the production of the other, and since the letter was to be signed by the president of the institution they finally decided to compromise by combining paragraphs from each of their efforts.

The different paragraphs were accordingly typed off

and the joint letter was personally submitted to the president by the advertising manager. The president looked it over and said: "Who wrote this letter?"

Wishing to be truthful the advertising manager, knowing that he had written the first paragraphs and the sales manager the last paragraphs, replied:

"Well, sir, it is a sort of a joint production."

"Yes, I see," snorted the president, pointing a pudgy finger between two of the paragraphs, "and there's *the joint*."

While no form of advertising, as a rule, can be effective when a "joint production," this is even more true of direct advertising. This is not saying that the services of more than one man cannot be called into play, but one man who is familiar with all the facts, conditions, and purposes must be responsible for the completed piece or "the joint" will show.

171. Preparing Direct Advertising in the Larger Businesses.—So far we have restricted our remarks to small businesses, which of course in the aggregate use a large amount of direct advertising, but the larger volumes of direct advertising come from the larger businesses. Now let us see how some of them handle the preparation of direct advertising. Reverting to our broom maker, his business might have grown to the extent that he finds it expedient to appoint a man to handle correspondence and look after direct advertising. In time there would be needed a clerk for that man, and from such nucleus a separate "advertising department" might logically grow.

This particular broom maker might see "the handwriting on the wall"—the passing of the old-time broom—and we might, without straining our imaginations, picture him as bringing out a new dustless, oilless mop of some kind, thus taking step five, as set forth in Section 166, and using general publicity.

In the latter case the general publicity would undoubtedly be prepared by a recognized advertising agency (that is, recognized as an organized service-agency by the pub-

lishers and therefore entitled to the agency discount—some publications are much more liberal with their “recognition” than others), but the direct advertising in all probability would still be prepared in the manufacturer’s

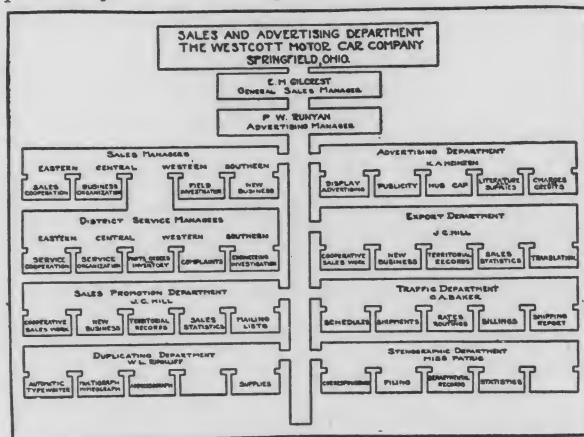


Fig. 47.—An interesting organization chart which shows the importance of the various angles of sales promotion, direct advertising, and duplicating work in the average concern.

own advertising department, for effective direct advertising is, let us recall again, as PERSONAL as possible. It should be synchronized with the publicity work, of course, and would probably be the work of the manufacturer’s own “on-the-pay-roll” employees as contradistinguished from that of the publication representative paid on a percentage basis.

Fig. 47, reproduced through the courtesy of the *Sales Manager Monthly*, shows complete organization of one of the comparatively smaller motor-car manufacturers.

Fig. 48 illustrates a plan of organization worked out by one of the large New York advertising agents for one of its clients.

It naturally follows that as the business grows the delegation of authority must go further and further. Comparing Figs. 47 and 48 you will find that it is a further step from the general sales manager to the mailing list in Fig. 47 than it is in Fig. 48. Take the Detroit Stove Works, for example; under their advertising manager are five separate divisions of the work of preparing direct advertising. One person has charge of gas appliance catalogues, trade promotion and follow-ups; another of coal

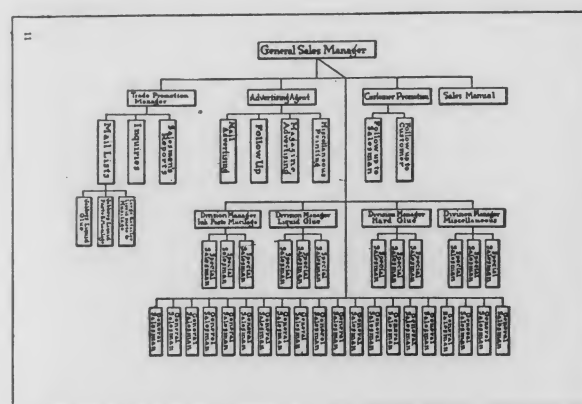


Fig. 48.—How one large New York advertising agent charted the organization of one of its clients. This is especially interesting because it shows the importance placed on direct advertising.

and wood stoves; a third of furnaces; a fourth of electric appliances, and a fifth of hotel appliances. Each of these divisions requires specialists, of course. In explaining this organization to *Printers' Ink* (January 27, 1916) the advertising manager said in part: “All departments (the five referred to in the preceding sentence) work in accord with a general plan submitted by the advertising department, and literature and catalogues are largely in keeping with the money appropriated for the respective lines.

The printing and art work are done under the direction of the advertising department."

This man then goes on to explain a policy frequently followed in both large and small concerns, namely, that of securing the aid of outside specialists to do some part of the mechanical as well as mental work; he says: "Formerly we maintained an advertising mailing department, but due to the seasonal nature of the different lines of manufacture we have found we can secure service of this kind from a concern in our city that makes a specialty of this work at about the same expense and with less bother and trouble than when we looked after the work ourselves."

What he has to add about the relationship with their agency may be taken as almost typical: "Our point of contact with the advertising agency is simply the writing of copy and the placing of business entailed in such general publicity advertising as we do. All trade promotion (direct-advertising copy and plans, etc.) are prepared by the company."

In the same article an organization is referred to which prepares the simplest form of advertising, and even though the advertising is for an internationally known company, still it is exceedingly simple. The company is the Cream of Wheat Company, and the "department" is one man, of whom it is said: "While he (the advertising manager-department) pleads not guilty to the painting of the pictures which the company uses, he does everything else, and it doesn't take very much time at that." This firm relies largely on colored pictures in general magazines and uses practically no direct advertising, for every one from the tiny toddler to the aged hobbler is a prospect. All of this accounts for this simple form of department, which has no inquiries to answer; which has almost perfect distribution (only a single product, or brand), and no necessity for booklet, house organ, or letters of any kind.

So we arrive at another principle; both as the business grows and as the problem of distribution grows, perforce

the "department" handling the direct advertising must grow too.

172. Training the One Who Is to Prepare Direct Advertising.—Inquiries may be handled by carefully trained stenographers, but if they come in large volume sooner or later expert counsel will be necessary to answer special questions related to any problem involving educational work. Thus many firms face the situation by training the person or persons who are to prepare direct advertising.

One of the best statements as to what a direct-advertising writer should be was, strange to say, uttered by a country newspaper publisher, or, strictly speaking, religious weekly paper publisher—J. F. Jacobs, senior member of Jacobs & Company, Clinton, South Carolina, when upon one occasion he said:

"It is very desirable that the person who prepares direct advertising on a given proposition should have had ample experimental experience of the value of the article which he is trying to sell. He should, if practicable, have been a user of the article, and thereby fully aware in an experimental way of all of its good qualities. He should also be able to put himself in the position of a consumer of the article, to see the likely objections which might be raised through its purchase, and the possible misuses to which it might be put, bringing the article into disrepute, so that in his attack he may have always in mind what the average consumer would have in mind when the matter is first brought to his attention, plus what the average consumer might have in mind after having used the article. The enthusiasm which is also necessary in a salesman is all the more necessary in the printed selling effort."

"Practice makes perfect," of course, and practice in the art of using direct advertising may be acquired in two general ways: (1) Experience, and (2) Study of the experiences of others as recorded in trade journals, business magazines, advertising publications, and books similar to the one you are now reading.

Reference to Section 504 where there appears a bibliog-

raphy, will give you the names of several works and publications which should be studied by those training to prepare direct advertising. See also Section 245.

173. Unusual Angles of Preparation.—There are unusual angles in the preparation of certain direct-advertising matter. One lies in making use of a famous author or personage in connection with some book or other piece. For example, a manufacturer of rubber goods found that people simply would not inquire for data about garden hose, but they would write for data relating to the canning of fruit. To the latter inquirers he sold his jar rubbers, but to get inquiries for hose he engaged Ellis Parker Butler, the famous humorist, author of "Pigs is Pigs," to write for him a booklet entitled: "Millingham's Cat-Fooler." It proved very effective. Prospects were interested in Butler who were not interested (they thought) in garden hose. See Fig. 18.

Another peculiar angle is the occasional piece of direct advertising prepared for some coöperative organization which is composed of several individual units, many of which probably have their own separate advertising departments. Note that in the case of the several coöperative organizations of California the advertising, much of which is direct, is prepared by a department which is as self-contained as if the organization were that of individuals in a firm rather than of sometimes as many as seven thousand separate firms combined.

A coöperatively published book, "As a Man Liveth," put out by the Associated Metal Lath Manufacturers, is a case in point. Those desiring complete details are referred to page 210 of *Mailbag* for December, 1918. Sufficient for our purposes here, however, is the comment of the secretary-manager, Zenas W. Carter, who said: "The publication of this book jointly enabled us to get out an unusually high-class piece of advertising at a considerable saving over the cost which would have accrued had each member-company handled the subject independently by the publication of individual advertising booklets. As the situation with reference to housing in the United States was so acute, it

was absolutely necessary that the subject be presented in some good way."

Coöperative educational advertising in publications is a growing practice, but as yet very little has been accomplished in preparing coöperatively direct advertising along the lines of the metal-lath book just referred to. It would seem that there is a big field for this form in the future; a town wants to meet mail-order competition, then why not a coöperative book, or other piece of direct advertising? It could be entirely a local work; local printers, letter shops, and free-lance specialists might be engaged and be paid for jointly on an equitable basis.

174. Points on Organizing a Direct-advertising Department.—While earlier sections have, by inference at least, covered the organization of advertising departments in general, and while in most cases direct advertising is not a part of the work of an advertising department sufficiently large to justify a separate division or department, there are some additional points which should be covered.

"Mail Sales," "Sales Promotion," "Trade Promotion," and many other terms have been invented to describe the Direct-advertising division or department.

Referring again to Fig. 47 we find that the Sales Promotion Department handles the mailing lists and does the coöperative sales work. At the International Correspondence Schools, we understand, the function of the Advertising Department is to *produce* the inquiry, and the function of the Mail Sales Department is to turn the inquiry into an order. In carrying out the latter, we also learn, the Mail Sales Department prepares the advertising booklet used as a means of closing the sale.

Fig. 49 illustrates a complete organization chart of the Sales Promotion Department of a large paper manufacturer which, naturally, is largely concerned with direct advertising because the company sells the raw product of direct advertising.

Briefly let us trace the organization of that department's personnel. First came the manager. He had a stenogra-

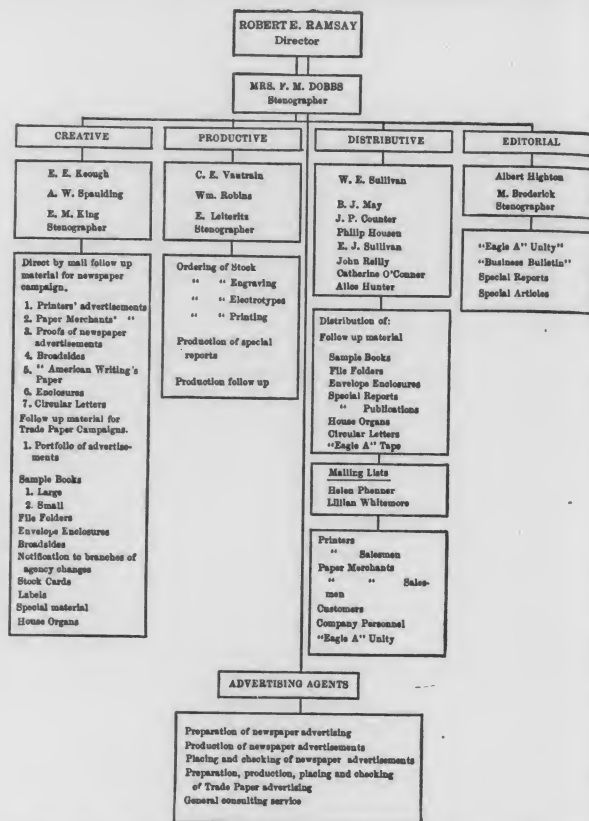


Fig. 49.—The department represented by this organization chart has been steadily built up from a nucleus of one man and a stenographer to its present size. See text for details.

pher-secretary. Then a girl was added to take care of the mailing lists. Next, a young man was brought in to look after the orders placed with printers and other related matters. Later, came an assistant to the manager. After that another individual was engaged to edit two of the company's house organs—one to employees, the other to department heads. Then followed another man to edit a house organ to paper merchants and printers. By this time the sending of material to consumers direct and to distributors for redistribution had assumed such proportions, sometimes running to hundreds of thousands of pieces a week, that a person was added whose duty was simply to direct the distribution. From this point on, each individual added helpers as needed until the entire organization was such as you see in Fig. 49. This chart "breaks down" the department into separate functions also. The general publicity and trade-paper copy is largely handled by the advertising agency as indicated.

Coming back to the point that is fundamental in all direct advertising, PERSONAL appeals are the most effective, and many of the leading firms who appreciate direct advertising and are large users of it, such as Burroughs Adding Machine Company, Sherwin-Williams Company, and, more recently, the American Multigraph Sales Company, have districted the country and appointed divisional or branch advertising managers, thus keeping in close PERSONAL touch with the Western Coast by a divisional advertising manager located in San Francisco, and with the South by one in Atlanta, and so on. These divisional managers prepare the direct advertising pieces for their locality and all is printed, published, and distributed through the main or general home-office department.

174. A. Functions of the Sales-promotion-by-mail Department.—*Marketing*, for July 15, 1920, publishes a thorough analysis of the functions of the sales-promotion-by-mail or direct-advertising department, from the pen of William A. Hersey, Manager of the Mail Sales Department of Robert H. Ingersoll & Brother, New York, as follows:

1. Writing to dealers in advance of salesmen's calls.
 - a. General letters or cards to dealers. To have dealers expect salesmen.
 - b. On special bargains salesmen may have to offer, or announcements of new lines.
 - c. Special letters to dealers who will have "kicks" to make to the salesmen, or to overcome special objections which are known in advance.
 - d. To prospects who have never handled your lines. To give them a general knowledge why they should handle—to save salesmen's time.
2. Following up salesmen's calls.
 - a. To write to dealers who were away or busy when the salesman called. These letters, or circulars, should be planned to do the work that the salesman would have done had he been able to see the dealer.
 - b. To write to dealers who complained about the goods or service. Salesmen should report all of the vital cases.
 - c. To write dealers who did not buy all the lines they should handle. At times a salesman is unable to sell certain lines, or if for any other reason he does not sell them.
 - d. Write to dealers who should have ordered more of certain lines than they did order from salesmen.
 - e. Letters of welcome to new dealers, giving them ideas on how to sell, how to display, etc.
3. To keep in touch with dealers between salesmen's calls.

It is not always possible for the salesmen to call upon all dealers as often as they should, or, on the other hand, if they were to call too frequently, the volume of business procured would not justify the expense incurred. Therefore, it is advisable to keep in touch with the dealer between salesmen's calls with letters covering such instances as the following:

 - a. Keep up dealer's interest in line; offer sales suggestions, etc.
 - b. To keep the dealer stocked.
 - c. Special letters on lines which he is likely to be out of.
 - d. Supply dealer with order blanks, return envelopes, etc., to make it easy for him to order general stock by mail.
4. Towns the salesman cannot cover.

- a. Blanket mailings to the thousands of small towns the salesmen do not cover. These mailings should be planned to secure direct returns, the same as if a salesman were to call on these dealers.
 - b. To open new accounts in small towns the salesman does not reach.
 - c. Special letters to dealers in towns that a salesman misses on his trip, but had expected to visit.
5. Selling special classes of dealers which salesmen cannot call on.
- In almost every line of business there are certain lines which are handled to some extent by trades other than those the salesman calls on, but the volume of business on these special lines is so small that it does not warrant having the salesman call, in order that these special lines may be sold to special classes of trade.
6. Pushing lines on which salesmen fall short.
- Quite frequently salesmen do not come up to budget on certain lines. Campaigns can be planned to sell lines on which they fall short.
7. To assist salesmen generally.
- There are times when a salesman finds it difficult to sell certain lines, or to meet certain objections which are found difficult to overcome. To overcome either of these conditions campaigns can be planned to back up the salesmen's efforts.

This very thorough analysis covers only the following up of salesmen. To get the angle of direct advertising departments where the goods are sold through dealers and where direct advertising is done through those dealers, compare with Figs. 47 to 49 inclusive. In many instances the manufacturer in his own advertising department cares for the entire mailing of a continuous and regular campaign on behalf of dealers. Naturally the functions of every department differ at least slightly from every other department even in the same line or industry, but these typical cases will be helpful in planning a separate department or a division within a department.

174B. The Place of the "Free-lance" Writer in Preparing Direct Advertising.—There is scarcely a city of

any size in the country that does not have among its men or women what are known as "free-lance" writers. These people have felt the "cosmic urge" to write, and frequently they produce excellent copy for direct advertising, house organs, etc., for local advertisers.

Their training lies, of course, usually along general or specific lines of literary work; their ability, however, may be used in good stead because their experience invariably fits them to write "copy" of a kind which is forceful enough to make the reader come to a certain decision by means of the words before him or her. In some instances such writers have had merchandising experience; quite often their vocation is fixed with an advertising agency, or other firm of that nature, while the writing of short stories, special articles, and the like, is simply their avocation. A glance through the leading magazines will discover the names of a half dozen or more prominent advertising writers who are following the calling of "free-lance" writing.

Quite often, too, free-lance writers may be advertising men, editors, and other experienced "scribes" who have given up their regular job and though practically devoting their whole time to some literary occupation yet are willing to "keep their hand in" the writing of advertising matter by producing advertising copy to order.

The author knows of one well-versed advertising man who has located himself in one of our eastern states, bought a home, and settled down to a regular occupation of writing business articles. One of the leading producers of direct advertising in that section upon hearing of it immediately got in touch with him and induced this experienced advertising writer to prepare and supervise orders for future booklets, folders, and the like. In this way, the advertising expert is assured of a certain income per week through this connection, and for a small retainer's fee the advertising producer is assured of having a copywriter ready and on call at all times. Should the producer require more than the stipulated amount of the writer's time during any one week, additional recompense is provided.

Other instances might be cited. There are retail stores generally which could well afford to use the services of local writers, say, for one day or two days a week, when they could not afford to engage such persons for an entire week. Suggestively, this offers a field for more or less intensive cultivation on the part of authors and writers, as well as those attempting to join their ranks.

In this connection see Section 245.

HOW TO USE OUTSIDE SERVICES EFFECTIVELY IN PREPARING DIRECT ADVERTISING

175. In earlier sections we have brought out the fact that there are outside agencies and departments of business which may be called upon to function with us or our department in preparing and distributing direct advertising. In the sections which are to follow we shall take up briefly how to use most effectively the services at hand.

176. **Value of Outside Viewpoint.**—It is ever so much easier for an "outsider" to maintain the outside viewpoint—which usually closely approximates the users' viewpoint—than for an "insider," that is some one in the company or firm's own organization, to maintain this viewpoint. Instances without number could be cited to show that the outside viewpoint is valuable. The outside viewpoint, especially when it is specialized on some angle of the proposition, is very valuable. Some "outsider" may have made a life-time study of color in direct advertising, and without knowing anything about some particular business have a viewpoint which would be worth far more than the viewpoint of an "insider" associated with that particular business or industry for many years.

177. **Using the Direct-advertising Specialist.**—There are comparatively few specialists in direct advertising; that is, men who confine their labors exclusively to direct advertising. It is therefore not so much to be wondered at that one firm specializing entirely on direct advertising

stands to-day in the lead throughout the country. There are, however, many firms which are largely specialists in direct advertising but take up in addition other phases, such as window displays, lists, court-reporting, and so on. The bulk of these are letter-shop owners and small-town agencies, for the smaller advertising agencies often start as direct-advertising counselors.

Listen to this from *Postage*, July, 1916, page 37, quoting the head of a business: "When a business man wants legal advice, he goes to his lawyer; when he wants medical advice, he goes to his doctor; and when he wants financial advice, he goes to his banker—so, when he wants advertising advice, the best thing he can do, in my opinion, is to go to a good advertising man, as advertising is not a business but a profession. As I look back on years gone by I have to smile to think of the time I wasted trying to get up advertising copy for ourselves when I knew absolutely nothing about advertising."

Early in 1916, J. H. Buswell, himself a specialist in direct advertising, made prior to the Philadelphia convention of the Associated Advertising Clubs a thorough study of the subject of utilizing outside specialists to help in preparing direct advertising and he found that 76 per cent of the firms replying favored such a practice, 15 per cent were against it, and 9 per cent were "neutral."

Mr. Buswell's findings showed that where a specialist might not fit in would be solely in the handling of a highly technical product.

He also found that the specialist was most needed in the small-town field. One firm replying to his questionnaire summed up the problem in this manner: "The large concerns which can afford to hire a corps of advertising men of ability need not look outside for assistance in preparing any kind of copy, but the *small concern* that does not happen to possess a man with some knowledge along advertising lines *really needs* to look elsewhere for assistance."

This report also gave a very clear idea of the five things that the average firm wants from an outside specialist:

1. The outside or consumer viewpoint on plans, layout, and copy. Compare Section 176.
2. Ability to use properly the data with which he is provided. Truth! Skill!
3. A prompt and, when necessary, "Emergency" service.
4. A reliable, practical, experienced, thoroughly progressive service.
5. Ability to make it pay.

178. The Advertising Agency and Direct-advertising Counsel.—In other sections we have referred to average advertising agencies and their lack of interest in direct advertising, but among them we find certain exceptions. In fact the really far-seeing agencies are becoming more and more the representatives of the advertiser and not of the publisher. Here before us is the report of the success of a New York agency which has specialized in mail-order style copy; that is, copy which produces the inquiry. But the inquiry amounts to nothing unless it develops into a sale, so this agency's success has largely been built by helping its clients to plan direct advertising as well as publication advertising. A word or two of its accomplishments will be illuminating. On one of its accounts its publication copy produced inquiries for 63 per cent less than former costs and ITS FOLLOW-UP COPY CLOSED ONE IN FIVE ON AN ARTICLE WHICH VARIED ACCORDING TO ITS SPECIAL CONSTRUCTION FROM \$25 to \$40. In another case the agency multiplied by three the sales of a large correspondence school and this is all that it did: "Rewrote the first follow-up letter, alter the enrollment blank, and made a slight change in the terms."

When the writer was editor of *Postage* he conducted a study of what advertising agencies, especially the larger ones, were doing in connection with direct advertising, the findings of which were published in the issue of October, 1918. One of the most progressive reported this: "By far the larger part of work done on this account (an office specialty) is devoted to preparation of special mail work, booklets, house organs, sales manuals, catalogues, instruction books, and general selling literature. Every link of

the chain must be as strong as I can make it. And who shall say which link is most important?"

Another agency reported in detail what it had done in direct advertising for several clients, one of which was a silk account using a book costing more than \$1. This piece was said to be almost as effective as the sending of a personal salesman. This fact is interesting only because it led the editor to ask how the agency could accomplish this. The answer of its president sums up the idea of using any outsider's help: "We find it necessary to get the best results from this sort of work (direct advertising) to employ specialists, artists, and a printing supervisor who are not only good mechanical workers, but also have advertising sense and are able to create real ideas. Working in this way, we are glad to report that our department of direct advertising shows a consistent and steady growth profitable both to us and to our clients."

179. The Printer and Direct-advertising Counsel.—A certain state fair had always met with a loss, but in 1919 its directors put the entire campaign in the hands of a firm of local service-printers, with the result that for the first time in its history the fair made a profit, \$60,000 to be exact, and drew the largest attendance which it had ever enjoyed. The service men were able to do this because they were specialists in direct advertising as well as printing.

Edward Corman, secretary of the Knoxville council of the Tennessee Printers' Federation, in a recent issue of *Direct Advertising* wrote: "Too many printers are ever ready to proclaim themselves specialists in any class or kind of printing without taking the trouble to learn anything about it. Any printer *can* print direct-advertising matter and more or less of it is done in every commercial plant. But knowing how to specialize in it and produce the sort of work that 'reaches the spot' and earn good profits for both printer and customer is a very different matter."

Yet the printer is the manufacturer of an advertising medium—direct advertising—and there is no question that the work of the United Typothetae of America (The Inter-

national Association of Master Printers) during the last several years has educated many printers to the point where they can offer intelligent business counsel. Not long ago one of the leading advertising publications had a long article on capitalizing the printers' brains, adding that "When you do, the advertising appropriation usually goes further because the printer knows the sales problem."

Literally hundreds of instances similar to the one referred to in the opening paragraph of this section could be quoted to show that printers' counsel on direct advertising should be sought, though fairness to our readers requires that Mr. Corman's statement in the second paragraph be quoted to warn against those few printers who claim what they cannot deliver.

George A. Galliver, president of the American Writing Paper Company, in an address before a conference of master printers made a statement covering the ideal arrangement of printer with direct advertiser that merits recording here: "We want to see the day when the majority of all the buyers of printing will go to the printer, not for a price or a bid on a job, but as they would go to an architect if they were building a house, for suggestions, advice and service. We also want to see the customer coöperate with the printer, placing his problem before him, so that the printer can familiarize himself with the customer's needs to such an extent that he can lay out recommendations for printing jobs of such style and form that the customer himself may not have thought of, which would spell success for the customer."

This statement is to the point and is emphasized both by the nation-wide endorsement which the company mentioned has made of the U. T. A. and the enormous appropriation it has been expending to prevail upon the buyer of direct advertising to work with the printer.

180. Examples of What Outside Help Has Accomplished.—One or two examples of what outside coöperation has accomplished will be suggestive to the direct advertiser. An advertiser needed 300 window cards measuring

14 x 24 inches. His original plan was to reproduce this design in three colors on ordinary white stock by letterpress methods of printing from Ben Day and half-tone plates. By such a process the set of three-color plates would have cost several hundred dollars and the stock and printing about \$100, at least, making the total cost of the job in excess of \$600, or about \$2 each for the cards.

A specialist (outsider) took a light stock 28 x 16 instead of 24 x 14; to this he tipped on a large colored underlay, and the underlay in turn on a very heavy gray mount 33 x 22 inches. Each card was colored by hand and a richer and softer effect was obtained than originally planned. The total cost of the cards was \$300, or \$0.857 each.

During 1919 and 1920 it was hard, following the war drives, to put on any successful campaigns for philanthropic or charitable institutions. Yet one firm of direct-advertising specialists in New York, by the use of a planned direct-advertising drive, exceeded the mark of \$975,000 set for the Association for Improving the Condition of the Poor. The same organization by another drive in a similar manner raised \$800,000 for the Visiting Nurse Service Campaign of Henry Street Settlement.

171. What a Typical Outside Counsel in Direct-advertising Does.—Here is a chart showing just what a certain Northwestern firm of direct advertising offers to those who use its services:

A. Art Department:

1. Sketches—

- a. Pencil.
- b. Water color.
- c. Wash.
- d. Oil.
- e. Crayon.
- f. Pastel.
- g. Combination.

2. Layouts—

- a. For folders—all kinds.
- b. Advertisements.

- c. House organs.
- d. All sorts of direct mail.

3. Working drawings—

- a. For every reproduction purpose.

4. Illustrations—

- a. For books.

5. Retouching—

- a. Photographs.
- b. Built up from blue prints.
- c. Built up from specifications.
- d. Bird's-eye views.

6. General—

- a. Anything else you can think of that can be produced by pencils, crayons, or brushes, with wet or dry colors, on canvas, cloth, paper, wood, metal, or other surface.

7. Photographs—

- a. Negatives.
- b. Prints.
- c. Enlargements.
- d. Reductions.
- e. Silver prints.

B. Copy Department:

1. Advertising—

- a. Direct-by-mail campaign.
- b. Dealer campaigns:
 - (1) Portfolios.
 - (2) Window displays.
 - (3) Sales helps.
 - (4) House organs.
 - (5) Ad books.
 - (6) Letters.
- c. Special work—
 - (1) As required.

C. Engraving Department:

1. Line etchings—

- a. On zinc.
- b. On copper.
- c. Ben Day effects.
- d. Color work (flat).
- e. Half-tone (newspaper).

2. Copper Etchings—
 - a. Half-tones—
 1. All screens.
 - b. Combination—
 1. Half-tone and line.
 - c. Duotones.
 - d. Color process.
3. Electrotypes—
- D. Printing Department:
 1. Everything (except circus posters, which are below our grade). Everything else, from a letterhead to a magazine issue.
- E. Coöperation Department:
 1. Business sense.
 2. Advice and counsel.
 3. Efficiency in management.
 4. Faithful promises.
 5. Quality, deliveries, etc.

What advertising man of experience can properly define all these terms, let alone know how to handle the technique they involve?

182. The Place of the Director of Direct Advertising.
—Most of us have a family physician. He is an able *general practitioner*, but if he finds we have some serious malady or derangement he calls in the services of a specialist. The two physicians consult and work together and our life is saved. So it is in advertising in general and direct advertising in particular. The director of direct advertising to-day is comparable to the general practitioner. He diagnoses the needs and requirements of his company and calls in the specialists in the various forms of direct advertising who can best help him to serve his client.

Andrew Carnegie either gave Henry Ford the idea used in our chapter head, or seconded it, for he is quoted as saying: "It marks a big step in a man's development when he comes to realize that other men can be called in to help him do a better job than he could do alone."

QUESTIONS FOR CLASS WORK OR FOR REVIEW PURPOSES

1. Give the five steps in the growth of an average business.
2. Take some business you are familiar with and trace its development.
3. Why is it sometimes advisable to use outside advice in planning direct advertising?
4. Give your idea of what training is necessary to make a competent producer of direct advertising.
5. Briefly describe how to organize a direct-advertising division of an advertising department.
6. Compare, in a few words, the advertising agency, the printer, and the letter-shop specialist.
7. Is it the sign of a big or a small man to call in outside assistance? What is left then for the "manager" to do?

PART THREE

THE MENTAL FACTORS IN DIRECT ADVERTISING

In which are discussed the importance of planning the campaign, regardless of number of pieces involved, together with whatever follow-up may be desired, and, finally—but very important—the writing of the copy.

CHAPTER VIII

PLANNING THE CAMPAIGN

In campaigns every move must be analyzed and prepared in advance and in relation to every other move; all must be directed toward the common goal. Groping tactics, halfway measures, lose everything.—NAPOLEON.

183. Lack of Continuity Weakness of Much Direct-advertising Effort.—Robert Ruxton, famous as an analyst of direct advertising, hit the nail on the head as to the primary weakness of much direct-advertising effort when in the issue of *Knowledge* for August-September, 1920, he wrote: "The men who have built fortunes out of periodical (publications) methods of advertising are as twenty to one as against those who have built fortunes out of the direct-mail method of advertising, though the direct-mail advertisers are, numerically, greatly in the majority.

"Why should one class relatively fail, and the other class relatively succeed?

"The answer lies very largely in one term: CONTINUITY.

"The direct-mail advertiser almost immediately 'balks' at any campaign embracing the same continuity of effort that is accepted as a matter of course by his periodical-using brother.

"To-day the great majority of advertisers (periodically speaking) figure on a yearly basis—advertising starts under *contract* with *penalties* for discontinuance in the form of reversion to short term or higher rate.

"The whole system makes for, and has brought about, in the periodical field a system of CONTINUITY, that, willy-nilly, has made advertisers prosperous whether they liked

it or not. There are many cases in advertising history where *compulsory continuity* has carried the man over 'dead center' and made his fortune, when, if he had been a free agent, he would have ceased effort at the critical juncture and gone down in ruin.

"This is one of the great BASIC things in which PERIODICAL publicity differs from DIRECT-MAIL publicity, and, like all FUNDAMENTAL principles, it exercises a STUPENDOUS influence when spread over an aggregate of cases. In advertising—all advertising—CONTINUITY is a PARAMOUNT factor. This PARAMOUNT FACTOR is ABSENT from nearly all direct-mail campaigns."

Mr. Ruxton has been quoted at some length because of his broad experience and international reputation in this field, and because what he says with reference to periodical, or publication, advertising applies almost equally well to trade paper, farm publication, newspaper, street-car card, bill-board and every other field of advertising.

By CONTINUITY we do not mean MONOTONY. That is, the campaign may embrace any or all of the various physical forms fully described in Chapter III of this work.

No fixed rule can be laid down as to which physical form should be used in any particular campaign. What is desired—the aim—what competitors are doing; what direct advertising matter is being received by the prospect from other sources; these are just a few of the factors which enter into a decision as to what physical form or forms are to be used in any campaign.

One firm has found it a good plan to precede the mailing of its annual catalogue by a very attractive announcement form of mailing card. Another mails with every booklet a form letter calling attention to some particular paragraph which is marked in the booklet.

It may be fairly generally admitted that it is not wise to stick monotonously to any one physical form of direct advertising throughout a campaign. In other words, do not confine yourself exclusively to letters, or to folders, or to broadsides. Just as the good baseball pitcher is a man who

"mixes them up," so the good campaign-planner varies the form of his appeals to the possible prospect.

The following are a few of the elements which will help make the appeal have CONTINUITY.

1. Use of same style of lettering for trade-mark, trade name, company name, etc.
2. Use of same color or colors throughout the campaign.
3. Use of same *style* of copy, or illustrations, or other such element.
4. Standardized border, tint blocks, etc.
5. Utilization of a trade character; one truck company, for example, a series of enclosures written by "Driver Dan."

184. Five Fundamentals in Planning a Campaign.—Continuity is possible only with a plan. In the case of forms of advertising other than direct advertising for a man who has something to sell, the advertiser sees to it that something is planned definitely to be offered—either weekly, monthly, yearly, or upon other definite bases of time. In the case of direct advertising this is not the case.

The five fundamentals which must be learned before you can plan any direct-advertising campaign are:

1. Analysis of aim or purpose.
2. Analysis of appeal to be used.
3. Analysis of time of appeal and reappeal.
4. Analysis of effect of physical and mechanical factors upon appeal.
5. Analysis in advance of possible success through tests.

Fig. 50 graphically shows the principal factors in planning a campaign, including the follow-up. When these fundamentals are learned it may be found that one single piece will accomplish the results desired; again, it may develop that many different pieces will be needed. Possibly it may also bring about the decision not to attempt the campaign at all. See Section 130 for a simple example of this class.

After planning the campaign plan the individual piece. See also Fig. 66.

185. Planning Presupposes Time for Preparation.—"It is a fact that all too many direct-advertising campaigns

PLANNING *the* CAMPAIGN

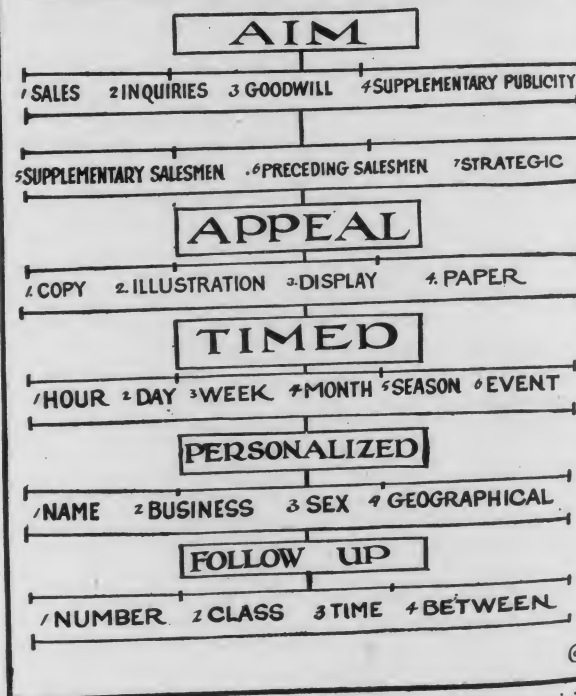


Fig. 50.—This chart not only takes into consideration the original campaign but also the follow-up. The text must be read for complete details, since only the "high spots" are covered on this chart.

are prepared to-night and wanted 'ready to mail' in the morning," wrote W. Arthur Cole, of Wm. F. Fell Company, a printing firm specializing in direct advertising, in *Advertising & Selling* for June, 1914. Mr. Cole continued: "When it becomes necessary to make an attack before daylight—'at the psychological moment'—go to the newspapers. When you must take a market by siege—and in these days competition forces most advertisers to do it that way—do it by a direct-advertising campaign preplanned to the last detail."

The advice embodied in this quotation does not consider the enormous field of using direct advertising to follow up inquiries produced from other sources, yet just as much care in planning is necessary here.

Preparation means study, and study takes time. Many insert an advertisement in some magazine or business paper and expect to follow it up by direct advertising yet do not plan that follow-up literature until the first inquiries have been received.

Some advertisers know months, even years, in advance that a certain purchase will be made at a certain time and yet they fail to plan ahead of time carefully what they will do to make that purchase come their way through direct-advertising effort.

The quotation from Mr. Cole is important from another angle, it emphasizes the interdependence of all forms of advertising; and its sincerity is vouched for in that the producer of one class recommends another class as best suited for some particular purpose.

186. **Analysis of Aim or Purpose.**—First, then, comes an analysis of what is the concrete, definite aim or purpose of your campaign. Let a word of warning be interpolated at this point: do not get into the habit of thinking of "creating a campaign"; *keep ever before your mind's eye that you want some one to do some thing* and plan your campaign through your analyses accordingly.

It might seem that no one could be guilty of such a childish thing as to start a campaign of any kind without a defi-

nite aim or purpose, though the advertising graveyard shows this is all too often the case. Instances are on record where "to get business" was apparently the aim or purpose and a subsequent analysis revealed the impossibility of getting business because of local conditions, which a prior analysis would have disclosed. For example, an attempt to get orders for electric washers in rural territory where there is no day current of electricity or possibly no electric current at all.

Would you call up an architect and say: "Build me a seven-story building over on Steenth Street. Draw your plans accordingly"? Or would you call up a lawyer and say: "We have some fine flour here to sell, draw me up a contract for selling it"? Would you expect either the architect or the attorney to be able to plan the building or draw the contract without more information as to your intentions? To the architect you would expect to say what the building was to be used for, whether it was to be a residence or a factory; of brick or sheathing; while to the attorney you would expect to explain to whom you wished to sell the flour, how much there was of it, and other such factors.

Yet day in and day out direct-advertising campaigns are called for by manufacturers, retailers and others with the printer, advertising man, or direct-mail specialist, who are given no more definite instructions than the ridiculous ones quoted in the paragraph immediately preceding this.

Let the author digress for a moment here to say that with an idea of helping to point the way to continued, persistent, consistent *planned* campaigns, giving consideration to all strategical, mental, and mechanical factors, he has largely submerged his own personal opinions throughout this work and endeavored to make it the composite experience—brass tack facts of accomplishments, not of one, or a few, but of many, in a large number of industries.

If it is absolutely impossible to plan a campaign for a long period ahead, plan it for as long a period ahead as possible. Strive for continuity and persistency.

There are eight main aims or purposes which can be accomplished by direct advertising:

1. Producing direct orders—sales.
2. Producing inquiries.
3. Generating good-will.
4. Keeping interest alive.
5. Supplementing publicity.
6. Paving way for salesmen.
7. Getting lists and correcting them.
8. Strategical purposes.

These aims or purposes frequently interweave. For instance, in a campaign that is to produce inquiries you may also generate good-will, or keep interest alive until the salesman can call, or until the addressee goes to a retail store, if the product is one sold through retailers. Almost every one of the first seven purposes may be augmented or modified by the eighth aim—strategy.

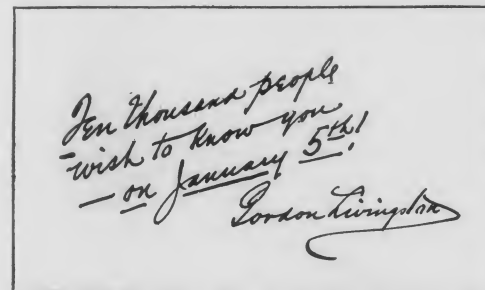


Fig. 51.—The first card in a "teaser" campaign illustrates the use of imitation handwriting in a piece of direct advertising. It was reproduced from what is known as a zinc etching. See Section 306.

Fig. 51 illustrates the reverse of a United States government postal card received by the author upon one occasion. It is a facsimile hand-written message and, you will note, entirely without a clue as to its origin. It reached the addressee about December 20th.

About a week later a broadside came to my desk bearing on the upper left-hand corner in script (imitation writing): "Ten thousand people wish to know M——," and after the "M" was my name and under that were the firm name and address.

Unfolding the broadside, which was entirely blank on the first opening, except for these words:

"Now here's the story,"

I came upon an elaborate two-color broadside telling me that 10,000 people wished to know me on January 5th, and that they were the live shoe merchants of America. Next, naturally, the way to meet them was through the publications advertised!

This illustrates the use of direct advertising in the usual way plus unusual strategy. The preliminary "teaser" postal card was a stratagem to gain attention. This campaign mailed to 1,000 names brought 67 replies and 9 contracts, which result was very good considering how hard it is to sell advertising space even in person.

In this connection see reference in Section 65 relating to the use of several stratagem "teaser" postals in another campaign.

187. Analysis of Market and Marketing Policies Precedes Decision as to Purpose.—Before you can definitely decide which one or more of these purposes referred to in Section 186 is to be accomplished by the campaign under advisement, it is generally necessary to stop and analyze the prospective marketer or advertiser, his business, and his marketing policies. In many cases the analysis of the business and the aim will be one and the same. It will also be highly imperative to analyze the market itself—that is, those who will buy the product or service. The study of the market embraces a study of other products in service on the market with which there will be more or less competition.

A decision to try to pave the way for salesmen would be foolish if the advertiser, marketer, did not have, nor expect to have, salesmen to follow up the direct campaign. This is an overdrawn example to make the point clear.

Likewise a knowledge of what the advertisers for competitors are doing is often helpful in deciding upon a move that will offset their advantage. The flying start of Sears Roebuck & Company has been attributed to R. W. Sears' decision to send their catalogue, costing \$1.00, free upon request, at a time when all his competitors were proceeding on a conservative basis and requiring a payment of ten cents in advance to reimburse them in part for postage.

In view of the widespread offering of books and catalogues, some firms, in order to restrict inquiries to those who are vitally interested, place a nominal price on their pieces of direct advertising. The Loose-Wiles Biscuit Company, for instance, charges 5 cents each for a "Sunshine Fairy Tale Booklet." It is an out-and-out advertisement for the firm, but in fairy-story form to interest children. The company reports having sold thousands of these pieces at this price.

Procter & Gamble Company, California Packing Corporation, Armstrong Cork Company, and Dennison Manufacturing Company are just a few of the national advertisers who make a practice of charging for their "service" booklets; that is, booklets giving a real "service" to their buyers and incidentally advertising the brands of their publishers, of course.

Several firms in the engineering and machinery field publish regular catalogues. These are so full of data which cost a great deal to secure that a price is exacted for them. Carnegie Steel Company, for instance, published a thin paper, leather-bound book containing much data of a technical nature, which was sold for \$2 per copy though it cost more than that to produce. L. S. Starrett Company has published several books of a similar nature, which were also priced.

James Lees & Sons Company, yarn manufacturers, as set forth in *Printers' Ink* for August 14, 1919, have produced a knitting book which is sold to the user of yarns through the dealer. The manufacturer sells the book at 20 cents each to the dealers and the dealer gets 35 cents each

from the user. This furnishes another aspect of price-charging.

The highest priced advertising book that we know of is the portfolio entitled "Building with Assurance," published by the Morgan Sash & Door Company of Chicago. It is priced at \$2.50. This book is aimed for distribution among the architects, builders and retail lumber dealers and these classes are given a limited number of free copies though the public is required to pay the full price. The work, according to *Printers' Ink*, December 2, 1920, cost close to \$200,000 to produce.

Now and then it will be found advisable to have the advertiser change some of his business policies in order to give full scope to the direct-advertising campaign. In Section 178, for example, we read of a slight change in policy, suggested by the firm's advertising agents, which materially multiplied results.

Warren R. Lightfoot, in *Postage* for April, 1917, gives as the three fundamentals of winning any market for any product:

1. A thorough understanding of the product.
2. A logical analysis of the field in which the product can be profitably sold.
3. A complete outline of the scheme of distribution to be employed and the media through which the product is to be presented.

By "distribution" is understood the getting of the goods or product, from maker to buyer, considered from the merchandising angle, and not the actual transportation. If a product is shipped direct from the seller to the buyer without the intervention of a salesman or other intermediary, that is known as mail-order distribution. If you get your product at the retail store, it may have passed direct from the manufacturer to the retailer, or through the hands of wholesalers, or jobbers, but you know it as "retail distribution." In this latter instance, in the case of the retailer, if it comes to him through a jobber he knows it as "whole-

sale distribution" as compared with "direct-selling" when the manufacturer sells direct to the retailer.

In Section 222 (b) we shall elaborate upon the necessity of thoroughly understanding the product; we are now primarily interested in an analysis of the field, or market.

188. How to Study the Market and Marketer.—One of the best summarizations for the study of this broad subject, the market and the marketer—the subject of many complete books—appeared in *Printers' Ink*. It was compiled by Clarkson A. Collins, a New York advertising agent:

| | |
|--------------------------|---|
| THE MARKET | Number of actual consumers. |
| | Number of possible consumers. |
| | Actual consumption per capita or per family. |
| | Possible consumption per capita or per family. |
| | Number of actual dealers. |
| | Number of possible dealers. |
| THE COMPETITION | Number of actual jobbers. |
| | Number of possible jobbers. |
| | Territorial distribution of above. |
| | The number of competitors and location. |
| | Their total combined output. |
| | Their individual output. |
| | The distribution of their output. |
| | Their best markets territorially. |
| | Their weakest markets territorially. |
| | The trade channels used by them. |
| | Their manufacturing methods. |
| | Their sales methods. |
| THE MARKETER'S OWN PLANT | The prices of their goods. |
| | The merits and demerits of their goods. |
| | Cost of raw materials—Compare with competitors. |
| | Cost of manufacturing—Compare with competitors. |
| | Cost of selling—Compare with competitors. |
| | Overhead charges. |

Where possible, a personal investigation of the market should be made, of course. Where this is out of the ques-

tion, a study of the incoming orders and other mail gives the writer of direct advertising a fair idea of the class of people he has to appeal to and what they are likely to need.

One specialist in preparing direct literature to sell dealers in small towns keeps on file several snapshots of "typical" small-town stores, and looks at them occasionally to refresh his mental vision of the small-town field.

Direct advertising itself is often used largely as a study of the market. One national advertiser procured an extremely thorough and reliable research on market conditions in his industry by a planned campaign of direct advertising. The series included personal letters, report blanks, stamped return envelopes, follow-up letters, and, in order to induce more prompt replies, an "advance copy" of the results of the research of the industry was offered, which, when compiled, was sent out.

189. How Marketing by Mail Differs from Other Forms of Marketing.—Mr. Collins' study in Section 188 presupposes marketing through wholesale and retail channels, of course. We should note the differences between marketing by mail and marketing through other channels. C. Lee Downey analyzes the question, "What can be sold by mail?" by asking four questions:

1. Can the article be clearly and concisely described in a circular or booklet?
2. Can the article be attractively and comprehensively illustrated?
3. Can samples be sent by mail?
4. Can the buyer conveniently and correctly write out an order?

Lack of space forbids our going into detail with this angle here, but Mr. Downey's able analysis will be found in *Postage* for July, 1916, page 23. It should be stated that he precedes the questions quoted by several others aimed to analyze the product, two of which have a bearing upon mail-selling: "Can competitive goods be procured from local dealers?" and "Can delivery be made to the home or

establishment of the buyer more conveniently, or in better condition, than competing goods?"

Novelty, quality, and price have been acclaimed as the three keys to mail-order success and the importance of the first order has been emphasized innumerable times. Stories have been told how mail-order houses offer "leaders" at a heavy loss in order to stimulate custom.

In the main, therefore, mail-order direct advertising and direct advertising for other channels of distribution do not materially differ, except in the manner of actual ordering or buying and actual distribution. Richard Wightman before the Advertising Club of New York said: "The two great essentials of successful mail-order advertising are *clarity* and *directness*. Personally, I aim at giving my customer just two things to do—say 'yes' and sign the check." Producers of all forms of direct advertising may well keep these simple essentials before them.

190. Examples of Aims or Purposes Referred to in Section 186.—With a brief *résumé* of how various firms utilize direct advertising for the accomplishment of the eight general aims, or purposes, described in Section 186, we shall be able to pass on to the next angle of analysis.

Mail-order houses use direct advertising to produce direct sales and orders. Not only are such concerns as Sears Roebuck & Company, Montgomery Ward & Company, and others of that class included, but publishers who sell books direct by mail, as well as "mail-order" departments of retailers, and manufacturers who solicit mail-orders where not already represented by salesmen or other agents.

Almost every user of direct advertising adopts it to produce inquiries; the only possible exceptions are those who appeal to a large and widely diversified mass.

As a generator of good-will, the American Telephone & Telegraph Company used various forms of direct advertising—booklets telling of their profits and how expended; inclosures with bills that emphasized shortage of equipment during and after the war. Many firms utilize a direct-advertising campaign solely to generate good-will without

hoping for direct inquiries, orders, or similar results. This is not a general rule, however. "Discovering New Facts About Paper," described in Section 39, was issued largely to generate good-will for a paper manufacturer.

The salesman who mails out an occasional piece of literature between his calls does so for the purpose of keeping alive his prospects' interest. Firms do this frequently, and often without hope of direct inquiries.

Every form of advertiser uses direct advertising to supplement publicity where any publicity is used, such as magazines, newspapers, street-car cards, and so on.

The Todd Protectograph Company and the National Cash Register Company stand at the forefront in the use of direct advertising to pave the way for their salesmen. Used in this manner direct advertising shortens the time necessary for a salesman's call and thus reduces selling expense.

Firms selling through dealers are large users of direct advertising in order to secure lists from both wholesale and retail distributors. Direct advertising is also used to correct lists.

A Southern merchant early in the fall of 1920 found himself overloaded with men's clothing. He realized that to make a special sale announcement in the morning paper would bring on a similar or better one in the afternoon papers from one or more competitors. Direct advertising was therefore chosen to carry a *private* announcement to a large list of possible prospects. The special sale was almost a secret—direct advertising had been chosen because of its peculiar strategic value.

191. Analysis of Appeal to Be Used.—If you were going to call on a minister of the gospel to sell him your product you would be careful of your dress, your speech, and you would try to appeal to this particular minister. If you were trying to secure his interest (order, inquiry, or the like) by direct advertising you should follow as careful a procedure.

The example is an extremely simple one to indicate the

necessity for studying several angles of appeal. For all practical purposes the *appeal* in direct advertising is made either **MENTALLY**, or **MECHANICALLY**, or by an admixture of both approaches.

These appeals are made in three ways:

1. By "copy," language used, including **PERSONALIZATION** of the appeal.
2. By "illustrations," the pictorial treatment.
3. By the "display," including headlines, color, captions, typography, etc.

These three main methods of appeal vary with the different people to whom they are addressed. An appeal to juveniles is naturally different from that made to their elders. It takes a different appeal to reach women buyers than it does to reach men; factory hands and factory engineers; and so on through the gamut.

In some instances, as we shall see in Chapter XV, the paper stock upon which the appeal is made may be called upon to assist in making the right appeal. Since this factor is not so generally recognized, and because some appeals seem equally successful on any one of several paper stocks, we shall not go further into this angle now.

A strategy of appeal that should be used wherever possible is that of sampling. In fact one national producer of direct advertising makes this statement: "We have tried the sampling method on everything from automobile tires to paper-shell pecans, with equal success on each of them and all items in between. If more users of direct advertising were to try the sampling method, the results would be far greater and more advertising would be used."

Where the product itself cannot be sampled, parts of it may be sampled (see Section 445); where not even parts can be sampled, novelties may be made up to suggest the product; and every effort should be made to find some method of making the appeal **TANGIBLE** to the prospect. You can talk a week about the fine rubber in the golf balls you make, when one sample ball would prove your point at comparatively small expense.

Among the things that the writer found being successfully sampled, in the preparation of an article for a direct-advertising publication were: screen wire, malted milk, corduroy for men's trousers, wallboard, hay, chewing gum, book binding, suit-case materials, together with such easily sampled products as paper, printing, poster stamps, and a myriad of articles of this nature.

Since the ultimate in direct advertising is the utmost personal appeal that can be made between two persons, it logically follows that the style of appeal is highly important and must be based almost entirely upon knowledge of the person, or persons, addressed. To clarify: any one of our leading magazines may have on its subscription lists the butcher, baker, and electric-light maker. In writing "copy" (the technical term for the written content of an advertisement) to appeal to the subscribers of that publication you would try to make the appeal such that it would reach closest home to the largest number possible. In the case of using direct advertising, you would write one "copy" appeal to reach the butcher, another to the baker, and a third to impress the electric-light maker. To the first you might talk the language of the ice box; to the second, the oven, and the third ohms, amperes, currents, and similar terminology which would be familiar to the electric-light company or person with an electric-light company.

In appealing to a dealer your "copy" would differ materially from an appeal to the user. In the first case you might talk "quick turn-overs," "long profits," and other monetary appeals, while to the user you might talk of "long wear," "no repairs," "time-saving," and similar indirect money appeals. The product sold would be unchanged, yet the appeal would be radically changed.

The actual writing of "copy" will be taken up in Chapter X. What we want to emphasize here is the necessity of analyzing the product and the prospect and the planning of an appeal which is "the one best method."

The analysis of your average prospect is closely inter-

twined with an analysis of your market. John C. White-side, advertising manager of the Patterson-Kelley Company, water heating engineers, New York, has "gotten away" with a series of "jazz" letters in appealing to average laundry-owners. If he wished to appeal to war-made millionaires recently moving to Fifth Avenue he would have used a much more dignified appeal even though they were the same persons originally addressed in the slangy series quoted in Section 409 a.

The man who is responsible for planning a direct-advertising campaign must study at first hand the average prospect. You cannot with the aid of Roget's Thesaurus and some out-of-date "literature" build a result-bringing campaign.

You must see the product made if possible, study all about its raw materials and methods of manufacture. Then see the product in use or operation if possible. Talk with a sufficient number of possible buyers to form a reliable gauge of the average "prospect" (see Section 222).

With this knowledge of prospect and product you can then plan a campaign that will turn the prospect into a purchaser.

192. Effective Campaigns Are Campaigns Which Make a Personalized Appeal.—There is no "prestige" about the average piece of direct advertising or regular campaign. It has to stand or fall on its merits. The "personalized" appeal is the effective one in direct advertising, always.

The first and as yet primary method of personalizing the appeal is illustrated by the circular or "form" letter, with the name and address of the prospect "filled-in to match."

Fig. 11 D is an example of a form letter filled in to match. Note in this case that neither name of individual nor department has been filled in. The firm addressed receives hundreds of letters daily and the mail clerk had to use his own judgment, after opening the envelope, in determining where to send this circular letter. This is the lowest form of personalization.

Finding out the name and initials of the advertising man-

ager and filling them in would have made Fig. 11 D more personal.

Fig. 11 B illustrates the strictly personal appeal. This example is personally typewritten, though it was probably

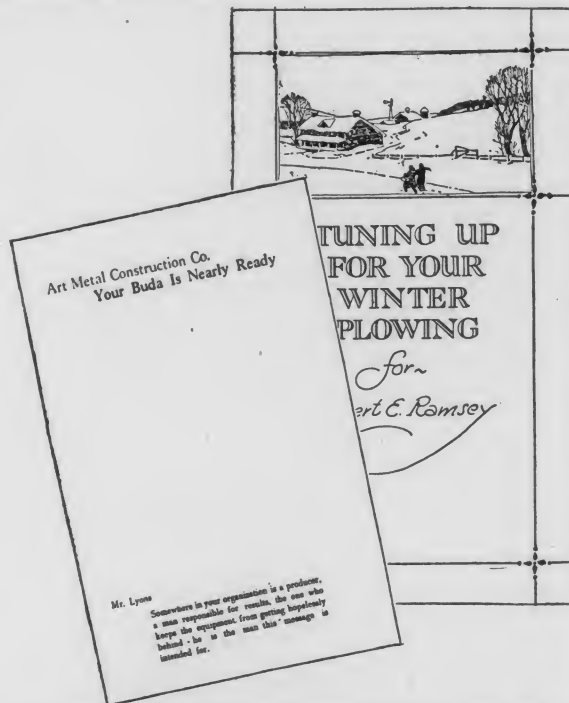


Fig. 52.—Two different personalized appeals are made in this cut. In the one, hand-lettering is used; in the other, both firm-name and individual name are printed.

sent to a fairly large list of prospects, only the name and address being changed.

Fig. 52 illustrates the use of the personal appeal in the case of printed direct advertising, not letters. In one of

these the words "for Robert E. Ramsay" have been filled in with a pen and ink, though not noticeable as such without a careful examination. In the other, "Art Metal Con-

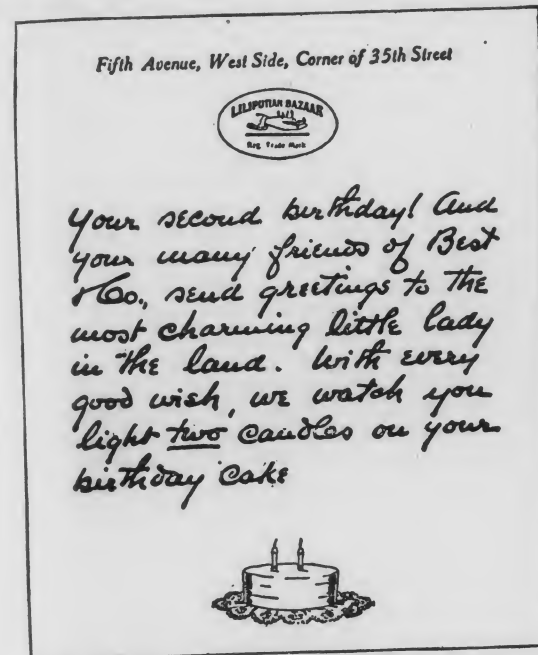


Fig. 53.—Here you see in full size the birthday greeting which a large New York retailer sends out to his customers' children when they reach the age of two. It is printed on a sheet twice the size shown, folded once like personal stationery, and mailed in an envelope half the size of sheet shown here.

struction Company" and "Mr. Lyons" have both been filled in with printed characters. See also Fig. 132.

These methods of personalizing are by use of name and firm name. Other methods of personalizing the appeal are

by birthday, wedding anniversary, and the like, as well as by business; by vocation; by sex; also appealing industrially; or geographically, by town, city, state, section, nation, or even hemisphere. Fig. 53 illustrates the birthday appeal of a New York retailer. See also Section 196.

The appeal directed to a single individual, addressed to him, marks the one extreme in personalization, and the appeal to every one in a hemisphere marks the other.

193. Does It Pay to Personalize the Appeal?—No convention or group of two or more advertisers ever assembled to discuss direct advertising even indirectly without asking this ever-present question: "Does it pay to personalize?" It costs more money, of course, to fill in the name and address, likewise more money, proportionately, to make printed-appeal personalizations such as denoted in Figs. 52 and 132. No general reply can be given to this question. The one sure way is to test it and find out for yourself whether it pays.

Charles W. Hoyt, a New York advertising agent, author of "Scientific Sales Management" (which deals largely with the use of direct advertising in handling salesmen successfully), in speaking before the Toronto convention of the Associated Advertising Clubs of the World, in response to a direct question, reported a test case of 1,000 letters which were carefully filled in and mailed out under two-cent postage, and of 1,000 not filled in and mailed under one-cent stamp. The former produced 14 per cent replies, the latter only 2 per cent. In this case the letter not filled in was sent to the same list and as a follow-up. The letter was purposed to sell a book.

O. C. Harn, of the National Lead Company, who followed Mr. Hoyt, told of a test of three lists of 5,000 each, one piece being an ordinary printed circular, another a filled-in letter, and the third a non-filled-in letter. In this test the *printed* circular won by a large percentage.

These two instances show how wide a variance there may be when the testing is handled by experts in their line as Messrs. Hoyt and Harn are; at the same time they serve to

reemphasize our solicitation that every direct advertiser make tests for his own benefit on this oft-discussed subject of "fill-in *versus* non-fill-in."

One of the big motor-car companies made a very careful test as to the value of making the printed personalization. The concern found that it paid and paid handsomely. Sales were, in fact, made at a cost of 7 per cent.

It is certain in the case of filled-in form letters that unless the fill-in of the form letter is properly done it is almost useless, excepting perhaps when the class of people addressed is not familiar with modern methods of letter duplication and therefore unlikely to notice the failure of fill-in and body of letter to match properly. On this filling-in of form letters see Section 333.

Whether or not any form of advertising pays can be proved, in many cases, only by tests, and no general rules can be laid down as to "personalizing." It depends upon margin of profit, class appealed to, perfection of the fill-in, what others are doing in the same field; in short, on many things, though as long as personal letters are held in the high esteem that they are, the more nearly you can "personalize" your message the more certain will it meet success, all other things being equal.

194. Variations of the Personal Appeal.—An examination of Figs. 10 and 11 E will show variations of the personal appeal. In one case "Good Morning!" takes the place of a fill-in, and in the other case "Dear Reader" is used. Sometimes letters are addressed this way:

To the President
of the Advertising
Club Addressed:

which does away with necessity for fill-in and yet has a partly personal appeal.

One automobile firm increased its sales by a booklet advertising the use of its car by doctors. Such a booklet appealing to a single profession was PERSONAL to that profession and naturally more successful than a general booklet would have been.

One truck manufacturer got up a series of booklets entitled "Motor Trucks for Municipalities," "Building Better Highways," "Speed up the Coal Deliveries," and the like. Each booklet appealed to some one PERSONALIZED group.

Another varied this appeal by contriving the series illustrated on Fig. 54. A bottling house receiving a book addressed to the business it represented would feel that it was PERSONAL, naturally.

One of the specialty manufacturers effects a degree of PERSONALIZATION by having a large number of booklets (over 200 in fact) covering a wide range of businesses the locations of which are scattered geographically. Then an inquirer receives the booklet about the business that is located nearest to the inquirer from the geographical standpoint or from at least a firm in the same line of business.

Fig. 55 A shows another method of dodging the necessity of having a fill-in, and yet to the one who does not stop to analyze the letter has an appearance of being addressed to some one. This is a *clever* form of appeal which is strictly relevant, and Mr. Sherbow says that this particular circular was very productive.

Fig. 55 B illustrates still another method of varying the fill-in, the words: "The Fitzgerald Book & Art Company, of Holyoke," being filled in instead of the prospect's name and address. This gives the addressee exact information as to where the book described can be purchased and although obviously a circular it suggests to the recipient that the sender thought more of SERVING the prospect than of selling him. If more letters sent out in response to direct inquiries were filled in this manner I believe more prospects would be impressed. As a rule the place where you can buy the phonograph or potato masher you saw advertised and for the details of which you wrote, is tacked on the bottom of a long form letter as if an afterthought (see Fig. 59 A).

The expense element of personalizing a printed direct advertising appeal, such as those used by the Marmon auto-



Fig. 54.—Here are four of a series of booklets personalized by industries. These are published by the Packard Motor Car Co.

mobile makers, will be interesting. Their Mr. Rogers in speaking at the Detroit convention said their list cost them between three and four cents per name to personalize by printing the name and address on both the letter and envelope.

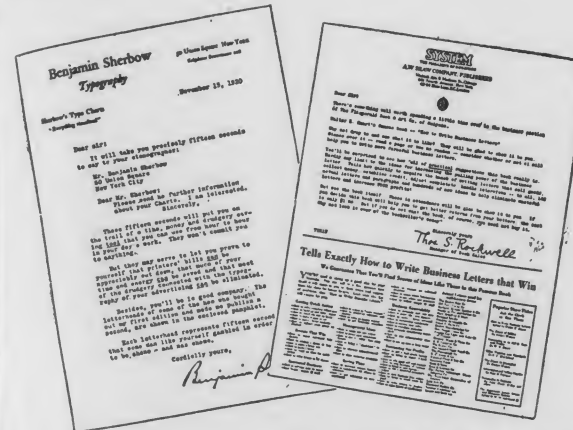


Fig. 55.—Two different methods of giving a letter a personal touch without filling in name and address of the recipient, a practice which is overdone in many cases. A. Appears as if filled in; is novel without being too clever. It produced good results. B. Serves the prospect and is therefore effective.

Consider it from the mail-order angle. Here is a Montgomery Ward & Company catalogue. It measures 9¼ x 13¼ inches. It contains 1038 pages. Yet they get over a personalized appeal in this manner: Page 1030 is headed:

SPECIAL CATALOGUES THAT OFFER FURTHER THRIFT OPPORTUNITIES

No fewer than nine additional catalogues are pictured and offered on that page. There is a catalogue on "Auto Supplies," one on "Plumbing," a third on "Lighting Fixtures," a fourth on "Groceries," a fifth offers "Over 100

generous samples of Wall Papers," a sixth is restricted to "Monuments" (Tombstones), the seventh is a beautiful piece of direct advertising offering "Windsor Pianos and Player Pianos," the eighth is a "Paint" catalogue, and the ninth "Electric Light and Power for Country Places."

All of these lines are listed in the big (main) catalogue to be sure, but these keen merchandisers realize, that, for example, their few pages on pianos and player pianos printed on cheap news stock would not stand up well against specific (personalized) appeals of companies specializing in these products—hence the specific catalogues. In offering these personalized catalogues note this copy:

You may have any of our special catalogues free of charge by simply writing us a postcard telling which ones you want or by checking them on the handy coupon on pages 1031 and 1037 of this book.

Before ordering Special Catalogues, however, please make sure that what you want is not listed in this big catalogue. Consult the Index Pages; usually you will find just what you want and can order without delay.

In some lines our stocks are too large to list completely in this big catalogue so we show only those items frequently called for. The others we show in the Special Catalogues devoted to these particular lines.

You will find our prices in special catalogues are just as low as in this big book. Always we aim to save you money. And of course our guarantee of "Satisfaction or Your Money Back" applies to everything we sell.

Making the booklet or other piece appeal to one of the sexes is, of course, elementary, but changing that appeal to sex to apply to the slim, stout, short, fat, aged, or the youthful, as the case may be, makes the direct advertising more successful simply because it is more personal.

It is a fundamental law of nature that self-interest is implanted in all of us; in some more strongly than in others, to be sure, but we all respond to that which most affects us selfishly.

It is upon this law that PERSONALIZATION is based. In-

numerable changes can be rung upon the subject; indeed, the field has hardly been touched as yet by shrewd direct advertisers. A mailing piece specifically aimed at every inhabitant in the state of South Carolina starts on its way, when addressed to South Carolinians, with a fair chance of attention. Mail that same piece to South Dakota and it will fail utterly. But you can make a piece that will appeal to the FARMERS in both states by making your personalization upon that angle. It will lack strength, however, because the farming activities in the two states have little in common.

You can address people in the South, the East, the New England states, and even *all* the people of the United States and appeal in some degree to personal (self-) interest.

Salesmen's advance cards, as well as mailing pieces to be followed up by salesmen, are often personalized by imprinting upon them a picture of the salesman who will call (see Fig. 64).

Pieces sent to dealers have been personalized by the use of their own photographs, pictures of their stores or windows, and even by the use of pictorial representations of the city or town in which they are located.

195. In Most Cases Syndicated is the Opposite of Personalized Direct Advertising.—Syndicated direct advertising, in almost every case, is the opposite of personalized direct advertising.

A personalized piece approaches individuality, while the syndicated piece is so general as to appeal to as many different people as possible.

On Fig. 25 is an example of a piece of syndicated direct advertising. Its content is so general, based entirely upon the presidential political fight of 1920, that it could be used by manufacturer, retailer, wholesaler; in every line of business. Fig. 56 illustrates the six pages of a syndicated inclosure for business colleges.

On Fig. 43, on the other hand, is shown a booklet about milk. This particular piece does not happen to be syndicated, but it will serve to illustrate our point. The booklet

referred to was put out in Massachusetts. With no change other than that of the firm name and address it could be used almost as well by any other good dairy in any part of the country.



naturally you will want to discharge your duties efficiently and thoroughly. Then, how business must have come to expect more from this school than just stenographers or bookkeepers or clerks. Our graduates have given us a reputation for training real Business Men and Business Women—capable of taking any kind of action upon the decisions made.

Seize this opportunity to get ahead. Give yourself an executive's training. Become one of those men, whose judgments count for something.

Send in your application now—a day saved at the start is a day saved at the finish. So translate your decision into action. Make it count—and we'll help you to make future decisions bring as much good success and temperance. The decisions that pays is the one that is acted upon.

Send in your application now.

Yes—
I HAVE DECIDED



THOROUGH COURSES
RECOGNIZED FACILITIES
ACCREDITED METHODS
INDIVIDUAL ATTENTION
NOTABLE FACULTY
INDIVIDUAL PROGRESS
NOTED GRADUATES
GROWING SUCCESS

YOUR SCHOOL NAME
HERE



YES, WE ACCEPT your proposition," and the salesman cheerfully closed his portfolio. His sale was made.

The manager in making the purchase did not have to hesitate, nor ask advice. His keen sense of selection, backed by judgment and experience, decided having decided it was natural to act.

A decision that pays must be one that is followed by action. This is a business rule—commonly accepted and generally observed. Until a decision is translated into action it is as useless as a machine without power.

You have the ability to decide—which training will develop and experience make sure. It is the most valuable faculty a business man or woman can possess—providing the decisions made become potent than action.

Business concerns pay enormous salaries to executives, who are nothing more than persons trained to decide and to see that action follows the decision. Vital affairs are entrusted to these executives—whose decisions will be right and whose judgments rarely, if ever, fail. They shoulder heavy responsibility and consequently command large salaries.

You must realize the broader opportunities of business work. The careers of the biggest men and women in the world prove beyond a question of doubt that it doesn't matter where you start so long as you can make the right decision and then act on it. The lower ranks are full of smart men and women—



workers who decide but lack the courage or initiative to act. The top ranks are full of executives—people who do things and who act.

This school gives training to individual men—not to classes. While there are class periods, of course, the work of every individual student is watched, progress recorded, and individual methods brought to bear.

Why is this done? It is more costly—it requires more teachers, and more painstaking effort.

Simply because—when you step out to take a good position with some prominent concern you will want to be 100 percent trained. You will be expected to use judgment and initiative. You may be entrusted to make purchases, or to give instructions to others—



Why is this done? It is more costly—it requires more teachers, and more painstaking effort.

Simply because—when you step out to take a good position with some prominent concern you will want to be 100 percent trained. You will be expected to use judgment and initiative. You may be entrusted to make purchases, or to give instructions to others—

Fig. 56.—An example of syndicated direct advertising. See text for details.

At Christmas, graduation, and other occasions when gifts are presented retailers frequently use booklets and other pieces of direct advertising which have been syndicated.

The "copy" for these is always made sufficiently general—which is its weakness, of course—so that the druggist in New Market, Ohio, can use them as well as the pharmacy in New York, New York.

Direct advertising to reach banks' customers is probably the most generally syndicated, because "thrift" has a universal appeal in the first place, and, secondly, because a list of banks (about 30,000) is so easily secured.

Florists, dentists, etc., have used syndicated house organs to advantage.

196. **Timing the Appeal.**—It stands to reason that an appeal to sell ice in New England stands a much better chance of success if made in the summer time, despite the fact that a few families may take ice all winter. This is an elementary form of "timing" the appeal; reaching the prospect at the obvious time of realizing a need.

Analysis shows us that your direct advertising appeal may be timed:

1. As to hour of delivery.
2. " day "
3. " month "
4. " season "
5. " event—birth, death, wedding, fire, promotion, etc., or coupled with a holiday, or nation-wide advertised "week," etc.

In the case of the hour and day delivery the close coöperation of the post-office department is necessary, and frequently it cannot be secured for obvious reasons.

The planning of a campaign so as to reach the prospect at a certain season, during a certain month, or preceding or following a certain event—birth, death, wedding, graduation, fire, promotion to a new job, etc.,—is of course easily accomplished and self-explanatory: This is also a method of PERSONALIZING the appeal. Compare with Section 194.

Timing the appeal by the event is largely used by retailers because manufacturers and others located at a distance are unable to tie up their appeals with events while the

events are still timely, unless, of course, they plan their appeal far enough in advance to anticipate known events. They cannot anticipate events like "card parties," "deaths," "promotions," and so on. In connection with this read Section 465 telling of successful *timed* appeals of retailers. One shrewd campaign planner uses the weather reports to "time" his appeals by making PERSONAL references to wind or rain in the home town of the addressee.

More and more are national advertisers making use of the "week" and "month" idea. We have national "apple week," "sausage week," "straw-hat day," and many others too numerous to mention. All of these occasions offer splendid opportunities for the manufacturer, wholesaler, and retailer to get out TIMED direct advertising.

Holidays such as Easter and Christmas offer easy methods of *timing* appeals, though it should be noted that experienced mail-order concerns have found that the buying public does not *anticipate Easter*, for example, though the public plan for and anticipate Christmas. For further details on this particular point see *Printers' Ink*, April 4, 1918, page 99, though this paragraph summarizes what is set forth therein: "Numberless mail-order gift houses have issued catalogues of birthday gifts, some of them very handsome affairs with pages for records of birthdays, etc. But these booklets seldom if ever pay for themselves because they are bucking that same buying habit."

It should also be borne in mind that the time of production and mailing of a direct-advertising campaign is a strong point in its favor. W. G. Clifford, in "Building your Business by Mail," cites a most interesting example of a wholesaler who at two-thirty one afternoon received information of the reduction in price of a much-used staple article. By five that same afternoon he had mailed 1,200 postal cards, after having had them printed and addressed, notifying the dealers of a special offer on this item. It was ten days before the firm's competitors awakened to the situation and reduced their prices. Being the producer as

well as distributor of the medium gives the advertiser a strong advantage. Had this wholesaler referred to desired to use newspapers, or trade-papers in that section, days, even weeks, would have gone by before the advertising could have appeared. This single instance of the value of TIME in the direct-advertising campaign will serve to show the strategic value of this form.

197. Results of Timed Campaigns.—The results of *timed* campaigns will prove the importance of this feature.

A most successful letter for an electric-light company was mailed at 3 P. M. so that it would be delivered and read at homes *under gaslight*—see *Printers' Ink*, September 14, 1917, page 26.

The Standard Underground Cable Company, Pittsburgh, got 10 per cent replies from what appeared to be an ordinary form letter because it was timed to reach the prospect when he needed more of the company's product.

Striking evidence showing the importance of *timing* campaigns was given by Charles W. Hurd in the issue of *Printers' Ink* for April 22, 1915, when he recounted how one advertiser had mailed a form letter to several hundred prospects in the downtown district of New York and was chagrined to receive only a small percentage of replies. It had been mailed to reach each prospect in the morning delivery. A switch was made. The same letter was mailed so as to reach the prospects—a new list but much like the first one—in the afternoon delivery and *the returns increased ten-fold*. Arriving with little competition, after the main part of the day's work had been disposed of in the morning, the recipients were in a receptive mood and the letter got attention—and action.

The University Extension Conservatory of Chicago have one very effective selling letter which is termed their "rain letter." It is mailed to rural inquirers and uses the old, familiar subject, "weather," for a point of contact. The opening paragraph reads:

If the rain is pouring down in your town as it is in Chicago this morning, you will be glad to see the sun shine

soon. We have seen the sun only a few days during the month of April, as we have had rain, rain, rain!

On a dark, gloomy day, a person must stay indoors, and that is the time when an interesting book or magazine is a lot of company. Good music also is company and makes one forget about bad weather. It also gives one the greatest pleasure in good weather.

We believe that the study of music . . .

Since sooner or later it always rains this letter is universally timely! It is also tied up with the service to be sold—music. (*Advertising & Selling*, August 7, 1920).

198. Continued Appeal Compared with "the Follow-up."—Attention should be called to the fact that planning a campaign such as we are considering may mean one mailing a month for a year, or every week for a month, and so on. In these cases the first mailing and the last are both part of the original campaign or appeal and should not be confused with the follow-up as described at length in Chapter IX. It is true that the second, third, and later mailings follow the first mailing, but the appeal, as a rule, is on a different basis from what is known in the advertising world as the "follow-up," as set forth in Section 206.

199. Timing the Appeal as to Length of Campaign.—In Section 186 we emphasized the fact that in planning a direct-advertising campaign you must bear in mind that what is to be done is *to get somebody to do something*. No hard and fast rules can be laid down as to the length of time for a campaign, or the length of time over which it may be spread. The time between appeals, the number of appeals in a campaign—both are changeable with every business problem. To sell the writer refills for his safety razor now would necessitate an appeal once every six months. Before he bought a stroppe the appeal should have been timed about every three months. The time for other men will change with their individual habits.

The house organ is, almost universally, either a weekly or monthly; the weekly for salesmen and perhaps for employees, the monthly for prospects and dealers.

Much direct advertising should be timed to coördinate the appeal with the appeal in magazines, newspapers, on billboards and other forms of publicity, which may be made weekly, fortnightly, monthly, or seasonally.

It is also admitted generally that no direct-advertising mailings should be planned to arrive from Friday to Monday, inclusive. Saturday is usually a half day and on Friday many persons are prone to "put off" until next week. Most concerns get so much mail on Mondays that anything that is not urgent is cast aside. Whenever possible, time your mail to arrive from Tuesday to Thursday, inclusive.

Likewise avoid the end of the month and the first of the month—bill-collecting time.

If you are aiming at householders and writing about milk, try to have your direct advertising arrive for a delivery about breakfast time—if there is one—otherwise not until a late afternoon delivery.

On the other hand, if you are appealing to business men a mid-afternoon delivery (where they get their mail by postmen and do not send to the post office for it) will frequently bring your appeal before the prospect at a time when there is little competition for attention.

200. Analysis of Physical Mechanical Factors Which Affect the Appeal.—Our purpose here is only to allude to the effect that physical and mechanical factors may have upon the appeal. Each individual campaign differs, we must repeat, but in planning the one you are working upon, check up all of the physical factors in Part Two and all of the mechanical factors in Part Four of this work to see that you are using the very best physical and mechanical factors for your appeal.

Two examples, perhaps overdrawn, will illustrate the point: One paper manufacturer at a time when paper was extremely scarce got out a series of broadsides. While there was every justification for the company's use of them, still their very size worked detrimentally. The recipients took violent exception to what they called "paper wasting."

White is the mourning color of China, yet how frequently do manufacturers appealing to that trade use this color (mechanical as well as physical factor) in addressing Chinese prospects!

The Victor Talking Machine Company issues an elaborate catalogue annually and then keeps it up to date by a series of "supplements" (see Fig. 16).

One correspondence school appealing to farmer boys put out its catalogue in the 4 x 9 pocket size until an analysis showed that farmer boys were not in the habit of carrying books around in their pockets, like city men who ride on street cars—one of whom had planned this catalogue—and then it was changed to a larger size. The new catalogue, an elaborate one, was so large, in fact, that it required a table to hold it, and it was found frequently upon tables in living rooms of prospects. Results: increased enrollments from the new and larger catalogue. Except that the physical size differed, there was no difference in the appeal.

Another firm appealing to the city class found a case just the opposite. Its large house organ was too big for the pocket and got no attention, except possibly a glance upon arrival. By changing it to pocket size, however, results improved; the recipients carried the smaller sized booklet about with them.

Miniature booklets, about 2 x 4 inches in size, have been found to possess an *intimate* appeal which the regular sized booklets do not possess (see Fig. 12).

Some firms get out miniature booklets, catalogues, and the like for general distribution, or to bring inquiries for the full-sized book or catalogue from persons particularly interested (see Fig. 16).

Size is a mechanical factor that, within certain limitations as to stock sizes and shapes, is entirely at the command of the planner of direct-advertising campaigns and it will be well to avoid monotony in size of physical forms as well as in the forms themselves.

Analyze what you want your prospect to do physically

with your direct advertising and you will perhaps have several different sizes and forms of pieces in a campaign.

201. Analysis in Advance of Possible Success through Tests.—You have a circular "form" letter which you think will bring replies. You intend to send it to every bank in the United States. Why not take a list of a half dozen names picked at random from every state in the Union, for example, and mail out some 300 pieces and ascertain definitely what percentage of replies you get?

Perhaps you will get 30 replies—10 per cent of which would seem very good at first glance. But if you analyze those replies further and find they come from west of the Rocky Mountains almost exclusively, you had better examine and find out why your letter did not bring an equal number of replies from the rest of the country.

This is a simple instance of using the test method of determining in advance the possible success of a piece of direct advertising.

202. Tests Largely Restricted to Letters.—It should be admitted that tests are largely restricted to letters because of their element of low cost.

You can approximate the test, though, by reducing your mailing card, folder, or booklet to letter form and finding out which appeal pulls the better.

W. Frank McClure, publicity director of the Fort Dearborn National Bank, Chicago, while serving as chairman of the National Commission of the Associated Advertising Clubs at their Indianapolis convention (1920), gave this excellent piece of advice: "Begin in a small way and concentrate your publicity activities within a deliberately chosen small field. Pick a particular class of prospects and then try various methods until you have found the one best method. This plan saves large expenditures in experimental work and it brings your market to you in units."

The truck manufacturers mentioned in Section 194, for instance, could easily have gotten out one of these personalized books and carefully checked returns in that one field

to learn if the personalization paid for the increased cost, before getting out a large number of such books.

F. C. Drew in *Postage* for September, 1918, tells of a test of two mailing folders, one of which brought 4 per cent returns and the other 14 per cent. The extra 10 per cent returns well repaid for the testing cost.

203. "Order of Merit" Method of Testing.—Another means of testing direct advertising is that known as the "order of merit" method. Prof. Henry T. Moore, of the University of Minnesota, ably described it to the Minnesota advertising convention in 1918 in this manner:

"Suppose a firm has a mailing list of 1,000 names. Of that number fifty are known to be especially likely to be interested in the proposition. Before beginning the campaign proper the firm writes to each of these fifty individuals telling them that it is anxious to present the merits of its product from the consumer's point of view, and is asking the individual addressed as a personal favor to pass judgment on the order of merit of five different types of appeal to be mailed him on the following day. It is probable that the majority of the fifty people will be sufficiently flattered to give pretty close attention to the reading of the next mail, and a double purpose will thus have been served. For one thing, five per cent of the prospects will have reacted in a really interested fashion; for another, the advertiser will have a much better balanced set of ideas to work out on the other ninety-five per cent. This so-called order of merit method has already proved its value for the advance testing of appeals, and there is every reason to believe that its use in one form or another will become more and more frequent. It takes more time, more money, and more trouble to launch a campaign in this way, but in the long run it will surely pay."

John Howie Wright, editor of *Postage*, before the Cleveland Direct Mail convention outlined another simple plan of testing direct-advertising matter which is available to all:

"When you have written a wonderful piece of advertis-

ing matter that you think will set the Hudson river on fire, make six copies of it, turn these copies over to the six smartest people in your organization, preferably three men and three women; offer a five-dollar gold piece for the best suggestion and another five-dollar gold piece for the best criticism. You will be surprised how much you will learn from people in your own office, and the ten dollars will be well spent."

Mr. Wright is a successful salesman-by-mail and his advice on this score is well worth heeding.

204. Haste in Campaign Planning Means Waste.—Somewhere Gerald Stanley Lee remarked, without sacrilege, that Christ was crucified because the crowd was in a hurry. Not without reverence let us most emphatically say that more direct-advertising campaigns are crucified because the "crowd" (the advertiser) is in a hurry.

Analyze, test, plan—these three words mean much to more effective direct advertising of all forms.

QUESTIONS FOR CLASS WORK OR FOR REVIEW PURPOSES

1. State the principal weakness of direct-advertising campaigns.
2. How can this be corrected?
3. Give the five fundamentals of planning an effective direct campaign.
4. Take some business or industry with which you are familiar and write out a plan of study of the market and marketing conditions.
5. State the three ways in which an appeal may be made.
6. What is meant by "personalizing" the appeal?
7. Give examples and state your own experiences of returns from personalized appeals.
8. Wherein does syndicated direct advertising differ from personalized appeals?
9. For what would you recommend use of syndicated direct advertising?
10. How important is the timing of an appeal? State several ways in which this may be done.

CHAPTER IX

PLANNING THE FOLLOW-UP

*The man who once so wisely said,
Be sure you're right then go ahead,
Might, likewise, have added this, to wit:
Be sure you're wrong before you quit.*

—AUTHOR UNKNOWN.

205. **The Theory of the Follow-up.**—Some psychologist is responsible for the statement that it takes at least five repeated impressions to implant firmly an idea in the mind of the average human being. There you have in a sentence the theory of the follow-up; it is the repeated appeal which is remembered just as the constant dripping of water wears away stone. Fig. 57, reproduced from the issue of *Postage* for May, 1916, originally prepared by J. H. Buswell, pictures graphically how the follow-up works on the mind of the average prospect.

206. **Follow-up Distinguished from Continuous Campaign.**—Though the effect may be the same, yet for a clear understanding of the planning of the follow-up it should be stated that there is a difference between a continuous campaign of direct advertising and what the advertising man refers to as "the follow-up." Naturally if there is more than one piece in a campaign of direct advertising the second, third, and later pieces *follow* the first one, but such a campaign is *NOT* a follow-up campaign, nor are the pieces after number one known technically as a follow-up, and do not come within the scope of this chapter.

A follow-up is the piece or pieces sent to an inquirer following his or her original inquiry of the advertiser.

In other words, pieces sent out in a direct-advertising campaign do not become follow-ups until AFTER some one addressed makes an inquiry and evinces interest. This distinction is necessary because the properly planned "follow-

up" leads to but one thing—crystallization into whatever action is desired of the interest already admitted by the prospect. The continuous campaign of direct advertising, when properly planned, has for its object to make the prospect evince the interest.

207. **Who Can Use the Follow-up?**—Not all firms can use the follow-up to advantage. One of the large cement companies, after a most thorough system of recording re-

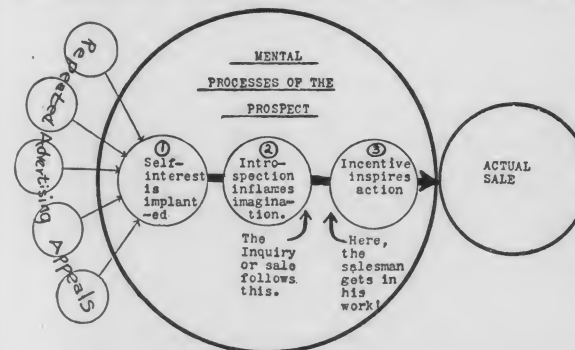


Fig. 57.—At point 1 the prospect cannot help himself. Every message can at least plant a tiny seed. At point 2 a "picture" of the profit, benefit and enjoyment to be derived from the purchase is called up in the prospect's mind. At point 3 the dynamic will to act is transformed into ACTION.

turns, has definitely abandoned the plan of following up those who inquire. Its reason is that cement is much alike, regardless of brand; the amount of sale is probably small and so the firm acknowledges the inquiry and refers it to its own dealer, if it has one; if not, the company sends it to the dealer whom it would like to have for its representative, then closes the file upon that inquiry.

C. H. Clark, advertising manager of Goulds Manufacturing Company, selling in almost the same field as the cement company referred to in the preceding paragraph, but selling pumps, showed in *Printers' Ink*, April 3, 1913,

how on a product which required *educational* effort it was necessary for the manufacturer to get the inquiry and follow it up. Explained, because dealers, jobbers, and oftentimes salesmen cannot be relied upon to dispense this educational information in the same thorough manner that the manufacturer's own follow-up can.

208. Inquiries Worth Getting Are Worth Following Up.—If you mean to get inquiries by your advertising, whether by direct advertising or through any other form, then the man or woman who inquires concerning your product deserves not only a prompt and courteous letter of reply to the inquiry but a follow-up beyond that, as is justified in your business. Any firm directly or indirectly seeking inquiries by its advertising is under obligation at least to follow-up (answer) that inquiry *once*. See Section 219 as to length of follow-ups.

Take a business like The Independent Corporation or that of the Woman's Institute of Domestic Arts and Sciences; each gets inquiries by publication advertising and since each has no salesmen or other representatives it must have a follow-up system to make the advertising productive.

209. Check Up Inquiries Through Salesmen Where Possible.—Wherever possible, the inquiries should be checked up through salesmen, though this is not possible in cases like those mentioned in the preceding section. By checking up through salesmen to find out just who has inquired, whether he is a *bona fide* inquirer, or merely what is termed a "curiosity-seeker" (on a direct-advertising campaign with a properly built list this class should be near *nihil*). The Chain Belt Company, for example, explains in the issue of *Printers' Ink* for July 8, 1920, how it gets its salesmen in reporting on inquiries to mark them either: "hot prospect," "lukewarm," or "merely interested," and the firm then graduates its follow-up in accordance with the "warmth" of the prospect. With the "lukewarm," the mailings are much further apart; and with the "merely interested," still further than for the "hot" prospects. A plan of this nature, checking up the inquiries through sales-

men, against rating books, from dealers or other reports, keeps the follow-up from being overdone.

It must be admitted that the follow-up is often overdone. There is a case on record where a man inquired of the readers' service bureau of a magazine and received nineteen pounds of follow-up material! Here is emphasized the need for properly planning the follow-up.

Letters are the usual form of a follow-up, though not necessarily. Fig. 58 illustrates a mailing card used as a

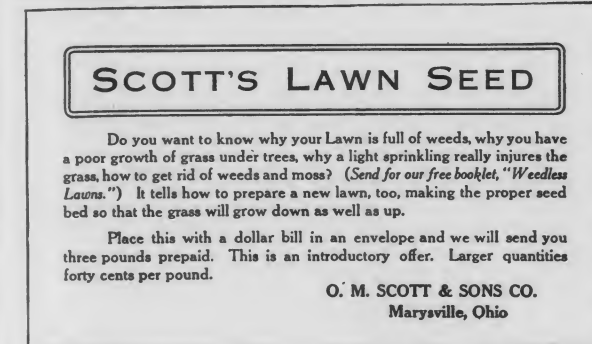


Fig. 58.—A rather peculiar form of follow-up. It has been found effective by the seed house which uses it.

follow-up by a seed house. The user reports that it is pulling well.

Whatever form the follow-up is to take should be planned so as not to antagonize those addressed. Most important of all, once any one of the list buys, that buyer's name should be removed from the list; otherwise a satisfied customer may be turned into a violent enemy. No one wants to be eternally bombarded to buy this or that service or product after he has already bought; it is an indirect questioning of the purchaser's judgment and he resents it.

210. A Typical Follow-Up.—John Doe, living in Ruralville, Missouri, writes to the Blank Manufacturing Com-

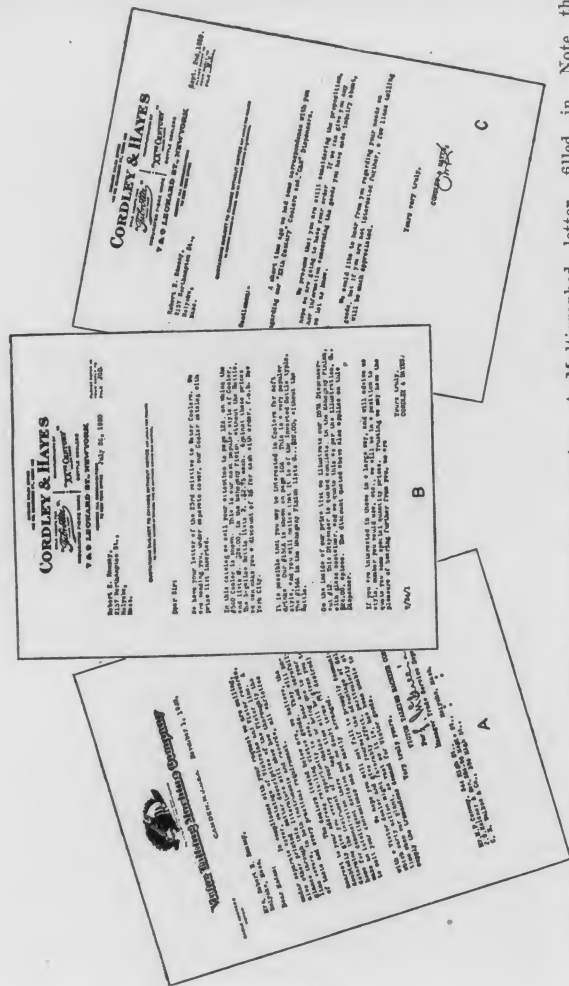


Fig. 59.—Two different methods of answering the inquiry. A. Multigraphed letter, filled in. Note the handling of the names of local dealers. B. A personal written reply to an inquiry. C. Its follow-up.

pany about the latter's new type of talking machine, answering either a publication or direct advertisement. Out of this simple inquiry any one of several follow-ups may arise. The Blank Company may be a mail-order house and, following the answering of Mr. Doe's inquiry, keep after him with a set follow-up to get his order. Or the company may refer the inquiry to Richard Roe, a phonograph dealer in Ruralville. Having done this it may or may not also follow up direct, at various times.

Fig. 59 A illustrates how the Victor Talking Machine Company answers the original inquiry. Note especially how in the lower left-hand corner it refers the inquirer to three different firms. This is a multigraphed letter with date, name, address, salutation, and dealers' names filled in.

A jewelry firm has an ingenious method of referring inquiries to the dealers which should be mentioned. It is a mailing card which is sent to the inquirer and which reads:

JONES & BROWN, JEWELERS,
New Haven, Conn.

This will introduce to you
Robert Cole,

who wishes to inspect your stock of Larter Studs, Links, and Best Buttons, and for whom we bespeak every possible consideration.

Thanking you in advance for the courtesy, we are,
Yours very truly,
LARTER & SONS, New York.

This is not only an introduction, but also answers the inquiry and in a neat way, with the name of the jewelers as well as the prospect neatly filled in on the printed card.

Fig. 59 B illustrates a personal typewritten reply to an inquiry, and Fig. 59 C the follow-up on it which came six weeks later, also personally written.

Fig. 60 illustrates the original reply and two follow-ups received in response to an inquiry made of a machinery package manufacturer. All of these letters were about two pages in length, but since they were presumably sent to

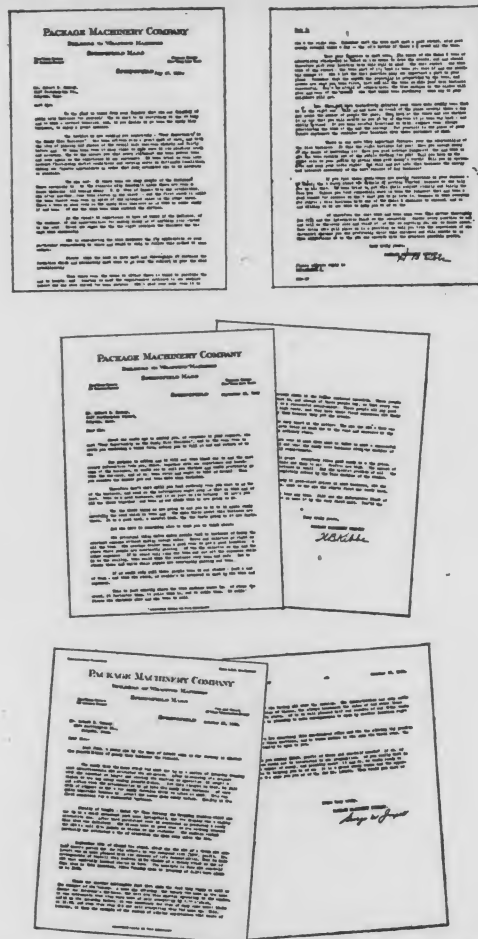


Fig. 60.—The original reply and two of the several follow-ups received in response to an inquiry made of a national advertiser. Reproduced merely to show length of letters used.

young men desiring to go into business for themselves and make money, their length is excusable.

See also Sections 382 and 411.

There are three different classifications of follow-up campaigns: the continuous follow-up; the wear-out or persistent follow-up; and the term follow-up.

211. The Continuous Follow-up Largely Used to Keep in Touch with Regular Trade.—Manufacturers use the continuous system of follow-up to keep in touch with their dealers (retailers), while the retailers, in turn, keep in touch with their customers by a similar plan. It is an intermittent campaign, of course, planned by seasons, events (birthdays, anniversaries, and the like), or for the purpose of introducing new products, styles, and so on. All kinds of businesses can use the continuous plan of follow-up.

One of the leading advertising publications has a rather unique continuous follow-up. Some three weeks before your subscription expires you get one of its follow-up letters, inclosing an "automatic renewal card." This follow-up letter suggests that you will not want to miss any copies and asks that you mail the card inclosed which authorizes the publisher to continue your subscription and submit you a bill. Since most of the subscriptions come from individuals who want bills presented so as to have a charge record, this plan works very well.

See Section 221 for results from continuous follow-ups.

212. Wear-out or Persistent Follow-ups Frequently Antagonize.—The only thing that stops some follow-ups is the lack of returns to justify their continuance. One firm claims it follows up until the prospect either "buys or dies." In this form of follow-up each different piece is designed to appeal to some different angle of the prospect's mind, while it is usual in the continuous follow-up to have each individual piece make a complete canvass, since there is no telling when there will be another follow-up.

There is a classic example of one follow-up of this wear-out type attributed to the National Cash Register Company when the man inquired and no subsequent action

could be secured. The twenty-fourth follow-up, the first paragraph of which was: "Do you want your boy to be a thief?" brought action from the prospect.

A coffee campaign of a "wear-out" variety, for it runs for 52 weeks, has found that the best paying piece in point of results for its users is the forty-ninth.

A Chicago correspondence school has a three-page letter that is sent in answer to an inquiry on the day it is received. The next day it sends a one-page follow-up which starts off: "I am sending three inclosures omitted from yesterday's letter." Both of these letters are signed by the assistant secretary. The seventh day, the vice-president sends a short one-page note supplementing some points the assistant secretary made. The seventeenth day the next follow-up goes out, and is two pages in length; the twenty-seventh day another two-page follow-up; these two signed by the assistant secretary. On the forty-fifth day the vice-president sends a two-page follow-up. If no answer has been received by that time the inquiry receives no more attention until six months after, when another two-page follow-up goes out.

213. Term Follow-up.—The usual form of follow-up today, perhaps used more often than the continuous and certainly far more often than the questionable wear-out or persistent campaign which is so likely to result in arousing antagonism, is the term follow-up.

In this case you are followed up for a certain term. Some firms follow you twice and stop, a few only follow once, a larger number three times, and a decreasing number four times or more. In any event experience shows that, with few exceptions, few national advertisers follow up after a 90-day period.

A typical term follow-up used by a house not sending out salesmen is that of the Pepsodent Company, which advertises in a large list of publications to send a ten-day test tube of its dentrifice. With the sample tube it sends out a one-page form letter. Then, timed so as to reach the prospect just about the time the ten-day tube is likely to

be exhausted, there is sent a follow-up that suggests the purchase of a full-sized tube. There is no follow-up beyond this.

Now and then a dormant term follow-up is reawakened either with a new follow-up after about six months or a year, or the name is used as a prospect for a new campaign.

214. Term Follow-up Often Used in Connection with Salesmen.—The term follow-up idea is often used in connection with salesmen. The Burroughs Adding Machine Company was, I believe, the originator of a Club Campaign plan of follow-up in this way, as set forth in Section 403.

Briefly, each salesman was permitted to send in fifty names for the Club Campaign. The purpose of this campaign was not to obtain inquiries but to pave the way for the salesman to get orders. It took sixty days to complete the mailing of the campaign, and the salesman had to agree to follow up each of the names within a 30-day period without neglecting his regular business. Other concerns have used the "leads," inquiries produced by direct advertising and publication advertisements, in much the same manner.

215. Appeals Must Be Changed to Avoid Monotony.—In the olden days, when the patent-medicine men ruled the advertising world, the follow-up system fell into disrepute for the "smart" mail-order advertisers got up a system of, say, six letters to sell a \$50 "course," or "service." Once a week for six weeks you were mailed another of these letters; the second one offered you the course for \$40, the third for \$30 and so on, until at the end of the follow-up you were almost presented with a check for buying the "service." In many cases after the prospect had mailed a check for \$50 he got the \$40 offer—they crossed in the mails—and in a short time the wise buyers waited for the follow-up to run its course. Then the book-sellers modified the plan by using "slightly used," "shop-worn," "off-color bindings" and similar excuses for cutting the price.

While all these practices are against present-day business ethics, still the principle remains unchanged: if you would

avoid monotony, possible antagonism, in your follow-up, change the appeals.

One method of changing the appeal is by varying the letterhead, envelope, or other physical form used in the campaign. One concern alternates a series of six broadsides every sixty days with a house organ published every other month.

Another method of changing the appeal is to make a slight modification in terms of payment. This plan has been used for a long time successfully by Swoboda, the physical-culture mail-order specialist.

The weakness of many follow-up campaigns is indicated in the use of too many letters which are too easily recognized at first glance. One publisher of a well known magazine seems to have aroused the antipathy of every advertising man of my acquaintance—upon whom he is dependent for business—by sending the same cheap shoddy form letters forever and forever apparently to the same list, sometimes to the same name several different times.

The writer has on file a letter written by the sales manager for a machine. This letter is used almost exclusively for follow-up work; this is what he writes: "We have known cases where we have sent a series of twelve personally written follow-up letters without receiving a single reply from the prospect; then we mail him a small one-cent folder and get a reply by return mail. This really doesn't prove anything but is sometimes very amusing."

It does suggest that there has been too much monotony in many follow-up campaigns. Above all, the follow-up campaign should be planned so as to avoid monotony.

"Variety is the spice of life" is a good motto to place over the desk of every follow-up campaign planner.

216. Writing the Follow-up.—Essentially the writing of the follow-up differs very little from any other class of direct advertising. If the follow-up is to be a letter, you adhere very closely to the instructions as set forth in Sections 25 to 27 inclusive and Chapter X.

The usual plan of writing is to emphasize different selling

points or arguments in each succeeding piece and then in the final follow-up to give a general resumé of the entire proposition.

Attention should be drawn to the so-called standardized or form paragraph system of answering inquiries, especially applicable where the follow-up is only one piece as described in Section 330.

217. Handling the Follow-Up Campaign.—For the reproduction of the follow-up see Section 329. For the mechanical handling of the records of the campaign see Section 364.

218. Number of Times to Follow Up.—The length of the follow-up must be largely decided by tests which show which best suit the business under consideration. In Section 207 we read of two extremes, the campaign that consisted of a single follow-up, no record of the inquiry being kept; and the campaign that persisted indefinitely.

A few facts as to what is the common practice will be useful:

A manufacturer of detachable automobile chains, representing a purchase of from \$10 to \$15, after a careful test has found that it does not pay to follow up more than twice. At times he had sent out as many as five follow-ups. As against this the Gibson Mandolin-Guitar Company, whose follow-up campaign was one of the prize winners in the 1919 Direct Advertising Contest, has a follow-up of eight pieces.

A silo company which has had good results from its follow-up has six pieces in the series.

G. Lynn Sumner, vice-president, Woman's Institute, Scranton, Pa., in reply to the direct question at the Detroit convention explained their system of follow-up in this manner: "The follow-up extends over a period of six weeks from the time the inquiry is first received, and after that a seasonal follow-up is conducted. The prospect gets four follow-ups in the first six weeks, one on the average of every ten days, and we follow for two years and then we

discard the names." Mr. Sumner's remarks are very much to the point because all of the Woman's Institute business is brought in by mail. The seasonal follow-ups go out at those periods of the year which their accurate records show them as high-points in way of returns.

One firm in Virginia had to triple its plant to care for increased business brought in by a series of three inquiry-bringing letters, plus a modest 32-page catalogue, and by a series of 12 follow-up letters. (*Postage*, May, 1918, page 12.)

An insurance agent found a series of four letters to obtain the best results in selling insurance. (*Mailbag*, May, 1917, page 10.)

The National City Company of New York in follow-up work on inquiries about bonds keep at the prospect once a month for six months. (*Advertising & Selling*, July 12, 1919.)

George B. Sharpe, now with the Cleveland Tractor Company, formerly with DeLaval Separator Company, at the Cleveland Direct Advertising convention said he followed up a prospect "six or seven times."

219. Duration of the Follow-up.—The subjects of duration of the follow-up and the number of times to follow up are closely akin. Mr. Sharpe, referred to in Section 218, stated that the DeLaval people sent out their separator advertising about the first of January each year, and the next piece about January 25th, and "then we would begin to close up a little and when we got near the end of the campaign we would be running ten days apart, because as we got into the actual selling season we speeded up." While in this quotation Mr. Sharpe is referring to a direct campaign and not to the follow-up, strictly speaking, his arguments are sound and will hold good in any business that is seasonal.

Another experience showing the length of time between follow-ups, strictly the following-up of an inquiry developed by publication advertising, is that drawn by J. C. Buckbee, Jr., secretary, Federal School of Commercial De-

signing, Minneapolis, Minn., who in an article in *Advertising & Selling* for June 7, 1919, said: "We have probably carried our policy of a persistent follow-up farther than is usual, and have not yet come to the unprofitable limit on inquiries received four years ago."

Margin of profit, method of selling, class of people appealed to, whether the product is old or new, and amount involved are all factors which enter into the decision as to length of the follow-up. Naturally one would hesitate longer about buying a home, or an automobile, than he would if about to buy a new brand of tooth-paste.

220. Duration of Time Between Follow-ups.—The duration of time between follow-ups should be such as to permit opportunity for your prospect to consider thoroughly your arguments so that these may be driven home without antagonizing him. One contractor bombarded a school board daily with follow-up material after it had inquired as to his services. He lost the job by a follow-up which was too intensive. The usual time between follow-ups is from 10 days to 2 weeks, and the length of time after the first two or three follow-ups is usually longer in proportion to the time since the inquiry was received, except in seasonal products like those mentioned in Section 219. Though in the case of the seasonal products, oftentimes they are followed up again the following season.

W. A. Shryer, author of "Analytical Advertising," in a magazine article gave the results of a test made on five lots of inquiries followed up for a month and a half at intervals of one day, two, three, four, and fifteen days, with the following percentage of cash returns, respectively:

| | Per Cent. |
|-------------------|-----------|
| One day | .0414 |
| Two days | .0654 |
| Three days | .0473 |
| Four days | .0591 |
| Fifteen days | .0686 |

In this test he also tried out the thirty-day interval, but, he writes: "This showed a very low percentage."

Mr. Shryer's was a mail-order proposition entirely, and his results were most interesting, but, as he says, others will have to analyze and test for themselves.

Based upon the law that we retain longest that which we get the strongest impression of, most follow-ups start off close together and get further and further apart as time goes on.

221. Results from Various Classes of Follow-ups.—It will be interesting to note some of the results which have been achieved by follow-ups:

J. M. Gasser Company, florists, of Cleveland, have been wonderfully successful in following up the anniversaries, birthdays, and similar events by reminders which their customers have been taught to expect. Between five and six hundred Cleveland business men out of five thousand appealed to are thus followed up, according to *Mailbag*, June, 1917, page 79.

H. M. Graves, of Montgomery Ward & Company, the Chicago mail-order house, before the Chicago Direct Advertising Convention told of a follow-up after those customers who had not ordered as much as \$5 worth of goods in a year. One of these follow-ups mailed to 518,000 names produced 8 per cent replies, more than \$65,000 in cash returns, and over 40,000 requests that the firm continue to send its catalogue to those customers.

Knowledge, in its issue for March, 1915, relates the story of a follow-up series of 12 pieces, which had for its object the raising of \$100,000 on a prospectus previously prepared. As it prints the story: "To the tenth letter we were \$80,000 off, \$20,000 only having been received. Oversubscription of the remaining \$80,000 was received on the twelfth and final letter."

QUESTIONS FOR CLASS WORK OR FOR REVIEW PURPOSES

1. Is there any difference between the follow-up and following-up with a continuous campaign of advertising pieces? Explain fully.
2. What is the follow-up? How long should it extend?

3. Is the follow-up always of letters?
4. What is the objection frequently offered to follow-up campaigns and how may this be avoided?
5. Give the three classes of follow-ups and define each. Name, if you can, firms other than those mentioned in the text which use each of them.
6. What, in your opinion, should be the number of follow-ups for a campaign offering a fairy-story booklet on chewing gum?
7. Suppose Question 6 be applied to cover the purchase of a baby grand piano?
8. What is the usual time between follow-ups?

CHAPTER X

WRITING DIRECT ADVERTISING

That writer does the most good who gives his reader the UTMOST knowledge and takes from him the LEAST time.—AUTHOR UNKNOWN.

222. Importance of "Copy" and Its Relation to Other Parts of Direct Advertising.—In advertising parlance, the reading matter of a letter or other piece of advertising is termed "copy." In the eyes of the uninitiated this probably seems the most important part of advertising since it is the method of conveying the message to the reader. Considered from the standpoint of the maker of direct advertising, however, it is comparatively important, of course, yet secondary to:

1. Choosing the right list;
2. Analyzing the market and marketing conditions;
3. Deciding upon proper psychological appeal;
4. Planning the campaign and choosing the right physical piece or pieces.

It will be noted that in the book you now read, all of these factors have been dealt with before consideration of the actual writing of "copy." With these four vital factors thoroughly understood it is, comparatively speaking, easy to write the copy.

The last paragraph is not intended to convey the impression that writing "copy" is merely a matter of grammar or syntax, though that is important. As Harry Tipper said before the Association of National Advertisers in one of the most able analyses of copy ever made, copy has four essentials: "Knowledge of the audience. Knowledge of the subject. Knowledge of the language. Sincerity of purpose."

WRITING DIRECT ADVERTISING

(a) *Knowledge of the audience*, or knowing the people to whom the appeal properly should be made, as set forth in Sections 187, 188, and 191. Here are a few questions which you may ask yourself, to crystallize the knowledge of those you are addressing:

- Who are the possible buyers?
- Where are the possible buyers?
- What are the possible buyers?
- How can they be classified?
 - either by different grades of products,
 - or, by the entire family of products.
- What do they already know about these goods?
- What do they already know about other similar goods?
- How will they order?
 - direct, through salesmen or retailers?
- What is the size of the average order?

(b) *Knowledge of the subject*, or knowing the product or service, comes of intensive study and investigation. Here are a few questions which will help to secure that knowledge:

- Is the product something new in formation or function?
- Is its use familiar to possible buyers?
- Is it a necessary?
- Is it a convenience?
- Is it a pure luxury?
- How does it compare with competing products?
- Does it represent a complete sale?
- Does it represent a sale involving an accessory or additional sales?
- Can its use be illustrated, or must it be described?
- Is the product an experiment, subject to change in form, or nearly perfect?

(c) *Knowledge of the language* means more than a study of the rules of grammar, rhetoric, and literature. The writer of literature may write to *express* his thoughts, while the writer of direct advertising writes to *impress* the reader of it. One product is written to be *sold*, speaking commercially, and the other product is written to *sell* other products.

O. Henry in one of his stories wrote: "There is a hotel on Broadway that is deep and wide and cool. Its rooms are finished in dark oak of a low temperature. Home-made breezes and deep-green shrubbery. . . ." Yet it is not always that class of literature, or what may be termed "fine-writing," that runs hand in hand with advertising.

So study the language in order to know what words will impress readers. "Knowledge" of words, paragraphs, and sentences—the raw material of copy—"is power."

(d) *Sincerity of purpose* means merely being honest in your copy—obvious, but often a principle which is violated.

(e) The *purpose* of all direct advertising is to get some one else to do what you, as the writer, desire should be done—whether it be the retention of a mental impression, the filling in and mailing of a postal card, the tearing off and sending back of a coupon or the going to the dealer for the product. In writing copy, then, bear in mind its purpose: to get the reader to act.

One instance will prove the value of copy written on this basis: A charity in Maryland sent out five hundred appeals for contributions and received 90 responses with total returns directly traceable to the appeal of \$1054 and about \$2000 was secured by following up the written appeal by a personal call. Elsewhere, yet near to the first testing ground, the same appeal, but written in different language and sent to a much larger list—nearly 50,000—only secured a total of 117 replies with gross funds of \$1700.

(f) *Specific copy appeals*: Chapters XXIII to XXXV, inclusive, or Part Five, of this work are examples indicating how certain specific copy appeals have been made effectively to particular groups and classes. The remainder of this chapter, therefore, will consider only the general angles of copy.

Fig. 61 illustrates the old, familiar five steps of a sale: (1) Attracting attention; (2) arousing interest; (3) creating desire; (4) satisfying caution, and (5) inciting action, adapted directly to the writing of direct advertising, all of which should be borne in mind in studying this chapter,

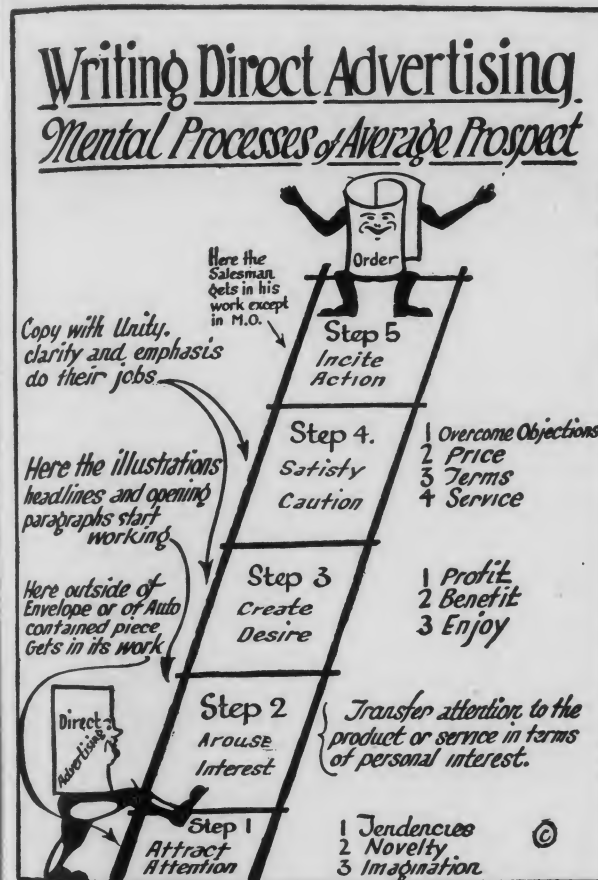


Fig. 61.—This illustration gives the old, familiar five steps in a sale, showing their application in writing direct-advertising copy.

for some or all of the steps may be taken by some other part of the direct advertising rather than the copy.

223. Dimensions of Copy.—Tim Thrift, editor of the *Mailbag*, a journal of direct advertising, has supplemented Mr. Tipper's analysis of copy by dividing all copy into four dimensions: (1) Length; (2) Breadth; (3) Depth; and (4) Height.

"The dimension of *length* in copy depends to some extent, at least," writes Mr. Thrift, "upon how extensively a product may have been advertised; how difficult it may be of explanation, and the purpose to be accomplished—that is, merely to keep the name before the public or to educate that public in a given direction.

"*Breadth* in copy is no more and no less than comprehension of the people and conditions you are addressing through that copy, coupled with a thorough understanding of the exact relation of the thing advertised to those people and conditions. The world bows to the man who knows. No less does the public bow to and respond to the man who knows—through advertising copy. In the breadth of your copy lies the conviction with which your copy will be received. Take up any advertisement and you can instantly detect whether the person who wrote it knew whom he was addressing, what he was talking about, and the relationship of each to the other.

"With *depth* it is natural to associate earnestness, sincerity, honor, and truth. Go through your copy and see how well it measures up to these standards. Note whether it is shallow in content—whether it sounds as though written to fill space and not to fulfill an object. Whether it is straightforward and earnest; rings true when you sound it. Whether it is sincere, or running through it is a false note that should not be there. Whether it was written with the honor of your house in mind. Whether it is true, or contains statements that now you know were stretched a point to make a point.

"Pitch your copy key to be in accord and in harmony with your reader and you will have little occasion to mea-

sure *height*. But how often we see technical facts, understood only by technical men, presented to the layman. In fact, the average catalogue of the average manufacturer is about as 'clear as mud.' "

224. The Three Principles of Writing Good Copy.—Three principles underlie all good copy, regardless of the form the copy appears in, or the language used to convey the impression. These principles are: *Unity of appeal*, getting over into your reader's mind a unified, coherent, single impression. *Clarity of expression*, making your language so clear that it cannot be misunderstood. *Correct emphasis* means placing the appeals in the order that will be most effective in reaching the largest number of readers. This might seem unnecessary to some readers. "If I have all the proper appeals clearly expressed, why is the order of their presentation of extreme importance?" One specific instance will prove the point. Read below the first two paragraphs of a letter sent out by a bond-selling house, to those to whom an elaborate book had been sent, upon request. The plan of the advertiser was to induce action by asking for the return of the book after a twelve-day interval had passed without an order.

Dear Sir:

If you have decided not to accept the invitation to ownership in this company, kindly return the book which we sent you twelve days ago, in response to your request, postage for which is inclosed herewith.

If you have decided to accept our invitation, you will still be in time to secure one of the Ownerships allotted to your State, if your application is mailed promptly upon receipt of this letter.

Results from the mailing of this letter (the first two paragraphs only are quoted) were not up to expectations. Then without any other change the second paragraph was placed first and the first second, which slight rearrangement produced 40 per cent increase in returns with checks attached.

Emphasis, it should be noted, is often secured by means

other than copy; in fact, more frequently by mechanical methods, as set forth in Chapter XIII.

Such copy, then, as is built on these principles and based upon the dimensions set forth in Section 223 parallels the sales appeal of the advertiser in so far as that is consistent with the sales policies and the campaign already planned. It is unified, by being concentrated on a single dominant idea. It makes the right and easily-understood appeal in the first paragraph, or headline, and follows this through the five steps of a sale (with the possible exception or adaptation of the fifth step), as shown in Fig. 61. As we will find in Chapter XI, this copy must be set up so as to read logically.

225. Attracting Attention with Copy.—The first paragraph of a letter must attract attention (we are not now considering the outside of the envelope, or letterhead, of course). In Sections 25 to 27 inclusive, we discussed the writing of sales letters, and reference should be made to this section now.

There lands on my desk a letter from a man absolutely unknown—even unheard of. Under his three names there is the mystic word "Advertising." The letter is dated October 16, and this first paragraph so attracts my attention that I read the rest of the letter:

Bill Anderson was puzzled—perhaps, too, you are bothered with the same problem; then you'll be interested in the way out.

The next paragraph gives me a hint, but my attention has already been secured:

With Christmas season fast approaching, Bill was up to his neck in work that would carry him over into the New Year. He had to buy a gift for his wife. . . .

Folders, mailing cards, circulars, blotters, broadsides and poster stamps, to attract attention through copy, must use headlines and subheads.

Here is a folder; opening it, this headline faces me:

Have a Look at the First Motor Car Tires Ever Made.

That headline must attract attention to the first folds of the folder. Going inside, I read the next headline:

We are the Oldest Makers of Tires and Tubes—We Know How.

Even though I do not read the copy, these subheads tell me most of the story:

Guaranteed on a basis of 4,000 miles.

Let us give you the name of the Nearest Agent or Distributor.

On the Job for more than Twenty Years.

This folder indicates how a caption (copy) under an illustration may be used to attract attention, for there is an illustration and under it we read this attention-attracting copy:

The first automobile built in America by Elwood Haynes—equipped with the first automobile tires made in America by the Kokomo Rubber Company.

Booklets, envelope inclosures, bulletins, portfolios, and similar pieces to attract attention through copy must bear *attractive* titles, such as "The House that Jack Fixed" for a "jack-of-all-trades" tool; "What Happened on Section 11," story of a test of red lead; "A Roof that Saves Coal" for a roofing company; "The Black Mystery Box Explained" for a primer on storage batteries, encased in a black box; "That Magic Thing Called Color" for a booklet on interior decoration with paints and varnishes. Where the house organ makes a claim for attention by copy, it, too, is largely by the appeal of its title, or name, as: "*The Salt Seller*," the name of a house organ for retailers of a table salt.

Imagine how little consideration was given a booklet received by an advertising firm, which had this on the cover in letters nearly two inches high:

THE
WILLIAMSTOWN
NEWS
Established March 32, 1906
(Illustration of
involved seal)
GREATER WILLIAMSTOWN'S
GREATEST NEWSPAPER

This booklet came unheralded and unsung—it had no teaser campaign ahead of it, it had not an accompanying letter to “sell” it. The advertising manager was not particularly interested in Williamstown. (The names are fictitious but the piece, unfortunately, is not.) Such an “outside” as this surely did not arouse any interest. Even at the moment this page is written the advertising manager has not read the inside pages. He is merely keeping the booklet as an example of how not to use direct advertising.

“October Tenth” is the title of a one-color envelope inclosure which attracted attention. The title was the date upon which a certain business magazine would appear. “She threw the dish-water on him and broke his heart” is the rather long but attention-getting copy used on the cover of another inclosure. “Are your farm buildings fireproof?” represents still another type of “copy” attracting attention to an envelope inclosure.

Do not misunderstand; there are many other ways of attracting attention, either physical, mechanical, or psychological. In this section we are dealing only with attracting attention by means of copy. All attention is secured either by an appeal to the *tendencies* of the time—such as by a presidential election every four years; *novelty*, such as a novel mechanical appeal, or a novel statement as set forth in a preceding paragraph; and *imagination*, illustrated by titles already referred to. While copy can be used to make all these three appeals in the ways indicated, there are other factors to be considered.

See Section 246 for further discussion on the very important topic of writing titles for booklets, inclosures, etc.

226. **Arousing Interest by Copy.**—Attention having been attracted either by copy or other factors, the next step (see Fig. 61) is to arouse interest. To transfer the attention to the product or service in terms of personal interest.

Hollingworth in “Advertising and Selling: Principles of Appeal and Response” gives these eight *interest* incentives:

1. Novelty, bizarre effects, unusual devices and statements.
2. Color: brightness, tone, and harmony.
3. Illustration: cuts, photographs, sketches.
4. Action: suggested activity on the part of persons or things.
5. The comic: pictorial and verbal humor.
6. Feeling tone: pleasantness, excitement, strain, and their opposites.
7. Instinctive response: any appeal to a fundamental instinct.
8. Effective conceptions: appeal to established habits and ideals.

Not all of these can be secured in direct advertising, and many of them are secured by mechanical factors to be discussed in Part Four.

W. S. Zimmerman, of the A. W. Shaw Company, in speaking before the Cleveland Direct Advertising convention, said that the first thing they considered whether they were selling a man, collecting from him, or adjusting a complaint, was to “consider which one of the motives—love, gain, duty, pride, self-indulgence, self-preservation—will make that man think and act our way.”

But no matter what interest incentive is used, or motive acted upon, generally speaking all copy is to accomplish one or more of the purposes set forth in Section 186.

Take the three cases already suggested in Section 225. Note how by copy alone, in the case of the letter, my interest is transferred from Bill Anderson’s problem to mine—buying a Christmas present for my wife.

Assuming that I have a motor car, my attention is attracted by the statement about the makers of the first motor-

car tires, and then the headline transfers that attention to interest as indicated.

Even the enigmatical phrase, "October Tenth," becomes intelligible the moment I open up and read this headline:

November
BUSINESS
is out October 10. Here's
a glimpse of its contents.

Now for one example where copy must start right in with appetite whetted by a high-degree, attention-getting title, "She threw the dish-water on him and broke his heart." Jumping from attention to interest might seem hard to do there, but listen:

Homer Croy has written a new novel and maybe you'll want to read it. If you have ever been a boy, or if you have ever been a girl, or know any one who has, you'll like it.

Turkey Bowman—"Turkey" because he was as freckled as a turkey egg—loved a girl dearly but, when stealing to her window and looking up in the soft moonlight he sang to her sweetly and she threw the dish-water on him, the camel's back was broken for the last time.

Whose interest would not be aroused by "human" copy like that? I know not who wrote this little inclosure but it is one of the few book announcements that I can recall ever reading in its entirety. In one color only, of ordinary set-up, with no illustrations it is an appeal ENTIRELY THROUGH COPY.

227. Creating Desire by Copy.—Our next step (see Fig. 61) is so to fan the sparks of interest that they become flames of desire. The eternal triangle of creating desire is formed by showing the reader: (1) Profit, (2) Benefit, (3) Enjoyment, or a combination of one or more of these *desirable* things.

That our illustrations may have the most practical value, we will again refer to pieces spoken of in preceding sections.

Every man wants to give his wife a Christmas gift—he may not be able to give her what he wants to give, but he has the desire—for her benefit. He also probably wants to get the best he can for his investment—profit. He also wants to dodge the responsibility of picking the gift—enjoyment. The following additional quotations from the letter we quoted in part in Section 225 will show how some shrewd writer of letters (copy) turned attention into interest and interest into desire:

... and he wondered when he'd get the time to look around. He needed a gift that would be valued, it had to be within reach of his purse, but most of all he wanted something that would be different from the general run of gifts that come in at Christmas.

He had his secretary write me for the solution, told me how much he could spend and "passed the buck" to me, reminding me to be sure it reached him before Christmas.

The morning after Bill's letter came in I shipped him one of those sturdy, unique Navaho rugs—one of Wah-Pee-Tse's own creations; took a chance on the size and prepaid the charge.

228. Satisfying Caution by Copy.—The rug-selling letter we have quoted has by its copy already offset several of the inhibiting cautions that stop many actions already started. As we find in Fig. 61 the satisfying of caution is done by (1) Overcoming objections, such as objections to color of a rug, for example, or size; (2) price; (3) terms, and (4) service. The paragraphs (copy) already quoted have probably disarmed us on minor objections, such as Friend Wife not liking the rug, and yet the cautious man will be thinking: "But was Bill Anderson satisfied?" Listen to the remainder of the letter, note how it reaffirms the fact that price is not to be a deterring factor—the reader sets the price he will pay; and next, note how the final possible objection, lack of delivery on time, is swept away, and finally note the appeal for *action* (see Section 229):

His secretary has written me that Bill's been smiling serenely ever since and doing the work of two men. I wonder if his experience might not lead you to decide your own gift-problems in a similar manner?

May I not select a blanket or rug for you as would give you ample opportunity to find out how much better is such a gift and at a lower cost? Your order, then, started on its way to-day will soon bring the solution to that Christmas-gift problem. Will you mail it to-day?

With all good wishes,
Yours for a happy Christmas,
(Signature.)

In some pieces, of course, caution is not satisfied. Take the envelope inclosure about Homer Croy's book. The price is mentioned and instructions are given how to buy, but there is no satisfying of caution; it is not necessary in this instance. The tire folder, however, satisfied our caution by displaying as a subhead:

Guaranteed on a basis of 4,000 miles

and under this we read:

Put out under a strong guarantee—a guarantee that is more than a high-sounding jumble of words—a guarantee that is backed up by practice—Kokomo tires are the tires you can recommend in the strongest terms.

Then just a little farther down we read this satisfaction of caution about price, with a side-subhead (see Section 285):

AS TO PRICE—our facilities for economical production are the best, no extra overhead here—our selling cost is cut right down to the lowest point by our special system of distribution—our costs are the lowest of any tire manufactured—and you get the benefit.

229. Inciting Action by Copy.—"Will you mail it to-day?" in the latter part of letter quoted in Section 228 is copy that incites the reader to action. That letter is a piece of mail-order copy; its aim was to get a direct order.

The Kokomo tire folder had for its aim only to get the reader to inquire for the name of the local agent, and we have a subhead: "Let us give you the name of the Nearest Agent or Distributor," followed by an arrow leading our eye to a postal card which reads:

Kokomo Rubber Company,
Kokomo, Indiana.

Gentlemen:

Please send me the name of the nearest agent or distributor of Kokomo tires.

There is space for signature and address under the above copy.

The Homer Croy book inclosure incites action in this wise:

If you can't get a copy at the nearest book store, send us \$1.90 and we'll see that Turkey is yours.

"October Tenth" has for its purpose impression only, not action, and incites no action by its copy.

"Are your farm buildings fireproof?" in several ways incites to action, direct and indirect. Within on the main display pages we find heavily displayed this copy:

Build with Natco Hollow Tile.

In the index finger pointed to this we find displayed, smaller, this action-inciting copy:

We have plans for farm buildings of many kinds. Write us to-day.

On the back fold more action-inciting copy:

Send for Natco plans—free.

We have plans for many kinds of farm buildings and will help you—free. Tell us what you intend to build.

In all direct advertising except mail-order or advertising which only aims to get inquiries, the fifth step of Fig. 61 is taken by the salesman—retail, wholesale, or manufacturer, and not by the copy.

Copy which will make your readers take some or all of these steps may be broadly classified into: Information, News, Educational, Human-Interest and Reason-Why copy.

230. Information Copy.—Railroad time-tables, menus, and the like are information copy in the direct-advertising field. Here is an envelope inclosure which *informs* me that I can use the Boston & Maine railroad to and from Buffalo, Niagara Falls, Detroit, and Chicago. It is not a new train that has been announced; it is an old one, therefore not "news," and since the piece contains no selling copy of any class, it is a pure announcement, or information copy. This is the lowest form of advertising, though it may be valuable. One of the Western railroads increased dining-car returns by putting an announcement (information copy) in each seat prior to the train leaving the terminal in the evening.

231. News Copy Plays Up News Features.—"The New Standard Dictionary" defines "news" as "fresh information concerning something that has recently taken place." News in the writing of copy is not necessarily of recent happening provided it is not an old story to the audience to whom it is addressed.

House organs are, of course, large users of news copy and readers are referred to "Effective House Organs" for a thorough analysis of gathering news for use in house organs.

While the campaign for the Republican nominations of 1920 was in progress, the *Metropolitan* magazine issued a blotter bearing the illustration of General Leonard Wood speaking and this copy under it:

The candidates concentrate their work in one state; the next primary may be in a state two thousand miles away; and the one following as many miles back.

It goes on to announce (information copy) that General Wood will write an article, "Primary Laws and Publicity," in the next number.

Because of the interweaving of "fresh" information this blotter is a good example of the news copy angle.

232. Often Educational Copy Is Also Called Institutional Copy.—"Discovering New Facts about Paper," previously referred to in Section 39, is a piece of educational direct-advertising copy. Sometimes this is referred to as institutional copy, because it primarily endeavors directly or indirectly to create interest in the institution getting it out through an educational appeal. A catalogue which includes data of general interest is educational to that extent. For example, "The Book of Better Business," illustrated on Fig. 16, is an instance of an educational catalogue which was placed on file in a large number of libraries.

233. Human-interest Copy Appeals to Human Nature.—Instead of writing out a cold, clammy announcement (information) about the train referred to in Section 230, there could have been written a fine human-interest story telling how Engineer Thomas McSomebody, who had been running that train on time for some ten years, was still on the job and would be glad to serve the reader on his next trip to Buffalo, Detroit, or Chicago. *Human-interest copy is an appeal to the senses or emotions of the reader.* The letter about a Christmas present for your wife, quoted in preceding sections of this chapter, is a fine example of human-interest copy.

Read these few sentences from a human-interest sales letter, by Louis Victor Eytinge, who is a specialist in this line of copy:

Dad's upstairs with a trained nurse watching him. Although he is improving rapidly, he cannot be bothered much about business.

He broke two ribs and one leg in an auto accident. In avoiding a baby's go-cart, the machine skidded into a telegraph pole and the doctors say . . .

Do you want to read the rest of that letter? That proves its value as an interest-creator and holder. (The complete letter and many others of a like character will be found in *Postage* for March, 1917, page 104.) Lack of space forbids our quoting it here in full. But Dad's daughter, who sent

out this letter while Dad actually was in the hands of the trained nurse, produced by means of this human-interest copy \$27,000 WORTH OF BUSINESS IN ONE MONTH OR ABOUT DOUBLE THAT OF THE BEST PREVIOUS MONTH IN THE HISTORY OF THAT ORGANIZATION. This appeal to the heart was followed by an appeal for orders: "Make your orders this month just as heavy as possible; I can show him a sales sheet," etc.

In Chapter XXI you will find the story of a wonderful result produced by an appeal to human interest, "heart copy."

234. When to Use the Human-interest Appeal.—Let it be recorded, though, that human-interest, or heart, appeals will not always be best. We know of a campaign to sell real estate which was based entirely upon the heart, or human-interest appeal. *It failed miserably.* Whereas a famous New York operator in western Canada at a cost of a little over \$40,000 sold \$475,000 worth of real estate, paying the way by direct advertising, based entirely upon a money appeal—"How to make money in real estate." The latter campaign was based on "reason-why" copy, which will be explained in Section 236.

Prof. George Burton Hotchkiss, of the New York University, and author of several text-books on advertising, has analyzed human-interest copy as appropriate for:

1. Products for personal use, such as toilet articles, jewelry, clothing accessories.
2. Products for family use that help in the enjoyment of life; musical instruments, toys, and the like.
3. Products that touch upon personal safety or life and health of the individual or members of his family, such as insurance, safety windows, revolvers, fire-fighting equipment, etc.
4. Products purchased frequently such as gifts, silverware, books, flowers, and the like.
5. Nearly all foods and edibles, including smoking materials, especially when purchased for enjoyment rather than for nourishment.

234A. Human-interest Appeal May Be Made from the Standpoint of the Advertiser.—In Sections 232 and 233 we dealt largely with using the human-interest appeal from the standpoint of the addressee, but you may also use the human-interest appeal from the standpoint of the advertiser. Burton Bigelow, in *Postage* for November, 1917, tells a very interesting story showing how human interest was used primarily from the standpoint of the automobile repairman. A personality was conceived for the "Repairman," a picture represented him, and a mechanic's hand-writing created a strong appeal to human interest.

235. Several Methods of Making an Appeal to Senses and Emotions.—How you are to apply the human-interest copy to your problem depends upon what you are advertising. If it is a perfume, you appeal to the sense of smell through words and pictures. If candy, to the sense of taste, and so on. These appeals may be made by picturing or describing how some one else ENJOYED the product or service, thus putting the appeal indirectly. Copy which aims to inspire the reader to "go thou and do likewise" is a human-interest appeal.

"If the Fire Bell Rings To-night" as a headline for a four-page illustrated sales letterhead is an appeal to the fear of the individual and therefore a human-interest appeal. Sometimes such an appeal is justifiable, as suggested in Section 234.

236. Reason-why Copy Appeals to the Reader's Reason Rather than to His Senses or Emotions.—Some maintain that there is a larger field for the use of reason-why copy than for human-interest. As nearly as we can find this is largely based on the claim that reason-why copy is almost always "safe." The writer is inclined to agree with E. G. Weir, who, in speaking at the Indianapolis convention of the Associated Advertising Clubs, emphasized the fact that there were just two ways of conveying a definite impression: By

- a. Power of direct suggestion, or
- b. Power of indirect suggestion.

Of these two Mr. Weir believed the second (b) to be the more powerful method. He said: "When a sales appeal is made to the seat of judgment (reason) the prospect is prompted to ask the price at once in order to safeguard his personal interests and the sale is often lost." While he added: "When the appeal is to the feeling-mind, favorable attention is aroused; develops interest, impels investigation; and stimulates desire, without arousing the question of price, because the question of price is not the determining factor in the feeling-mind."

Since our feeling-mind is dominated by love of self, love of family, love of friends, pride, comfort, and the like, human interest is a powerful form of copy, when properly applied.

Reason-why implies deliberation, and a decision. The copy must make the reader recognize the need; then make the reader's mind admit that the product advertised will supply that need; prove that the product investigated fills the need better than any competing article; and finally, make the decision to buy.

237. Testimonials and Other Evidence Used in Reason-why Copy.—Patent-medicine businesses were built and grew, like the bay tree of olden days, upon testimonials. Testimonials are *evidence* that some one else has used your product and found it satisfactory. As Charles L. Collette, advertising manager of the Kewanee Boiler Company, wrote in an article in *Printers' Ink*, October 29, 1914, "The opinion of the man who has tried a product has always been and will always be a very important factor in any sales or advertising effort." Yet, as he instantly added: "... there is probably no advertising possibility that is more often misused and abused than the use of testimonial letters."

The value of testimonials, written or implied through picture or other illustration, is based upon him who gives the testimonial and what he says. In other words, a good testi-

monial should be specific. Not, "We have used your product with satisfactory results," but if possible: "By using your adding machine we saved the time of one bookkeeper at \$1,000 per year."

Mr. Collette in the article referred to hit upon one of the weaknesses of many testimonials when he said: "We do not believe in sending testimonials out of their field of natural influence." In other words, **LOCALIZE** your testimonials, or **PERSONALIZE** them by vocations, sex, or in some other way bring them home to the reader.

238. When to Use Reason-why Copy.—There is of course considerable argument possible as to just where to use either human-interest or reason-why (or their combination), or news, educational, and information copy, but having quoted Professor Hotchkiss' rules as to use of human interest in Section 233, let us set off against them his rules for the use of reason-why copy:

1. Products bought for investment purposes, such as real estate, advertising, and the like.
2. Products bought for building purposes; roofing, wall-board, lumber, etc.
3. Products bought for business, industrial and agricultural uses, such as machinery, tools, office devices, etc.
4. Products bought not for their own value but as accessories; automobile accessories, tires, boots, shoes, etc.
5. Products in fields where competition is keen, such as automobiles, etc.

239. Most Copy Partakes of All Five Forms of Appeal.—Most good copy partakes of all of the five forms of copy appeal covered in Sections 230 to 238, inclusive. The following copy quoted from an issue of *The Larkin Idea*, a house organ of Larkin Company, a mail-order house, under the heading: "New Catalogue Being Mailed to Every Secretary," is an excellent example of skillful copy-writing which partakes of all five phases of copy:

In the same envelope with this "Larkin Idea" is our new Spring-and-Summer catalogue. And what a catalogue it is! From first page to last it is brimful of interest to every one

of our customers. There are fifty-eight new products and a big number of attractive new rugs, beautiful new lamps and electric fixtures, new storage chests, and an assortment of smart spring wearing apparel that will delight every one who sees it.

We have mailed this new catalogue to you for two reasons:

First—We want our secretaries to be the first one to have the advantage of our new offers.

Second—We want you all to know as soon as possible how Larkin Company has solved the great problem that is confronting most manufacturers to-day—namely, the difficulty on account of the European war of getting the materials with which to make our goods, and the increasing prices which we are compelled to pay for many of these materials.

Have we had to discontinue making any of our products? Have we had to raise our prices like the stores have done?

Yes, we have had to discontinue a few of our products on account of the difficulty and the increased expense of getting the materials with which to make them. When market conditions improve, we hope to offer these products again.

On other articles affected by the war, we have worked and worked, until we have found ways and means of still offering them to you at but slightly increased prices, and maintaining the usual standard of Larkin quality. Take your old favorite, Sweet Home Soap, for example. This is a product which we have always sold to you at pretty nearly what it cost us to make it. Then came the war with its great demands for tallow and other materials of which soap is made. They are being used to-day in making ammunition. In Russia the people are even eating tallow in place of butter. Think of it!

Of course, the price of these materials has gone way up and some of them can scarcely be obtained at all. Tallow, for example, which is the chief material used in making soap, is costing us far more than what it did formerly. And what is true of Sweet Home is equally true of our Maid o' the Mist Floating Bath Soap. Knowing this, you would naturally expect that we would have to raise the price considerably in our new catalogue, just as other manufacturers of soap are doing or planning to do. *You will be pleased to hear, however, that we have decided to raise the price only one cent*

a bar. When you consider that any one may buy Larkin products without premiums at one-half the list prices, this makes the actual increase in prices only one-half cent a bar.

While this does not cover the increase in cost of soap-making materials to us, it will at least enable us to continue an offer of the only laundry and floating bath soaps in this country with which are given such big extra value as is represented by Larkin premiums. So too with our toilet soaps. Here again the cost of materials has gone 'way up, but we have increased the prices but slightly.

And so you see the conditions that confront us and other manufacturers. Yet despite the tremendous increases to us in the cost of raw materials, *we have increased the prices on only one-twelfth of our products!* And it is all a result of our careful painstaking policy to keep our prices down, in a time when everything is scarce and "sky-high."

This is something we want you to bear in mind and to tell all your club members when they learn that Larkin, too, has at last been compelled to raise some of its prices. Assure them for us that we have raised our prices *only where present-day conditions have made it absolutely necessary*, and show them that they always get premium-value with their purchases that almost doubles the return for their money.

This house-organ article (copy) is information copy, for it announces a price advance. Unthinking copy-writers, or firms who do not get their business entirely by mail and therefore who do not know the value of thought in writing, would have written: "Effective, January 24th, our prices will be advanced Umpty-steen per cent. Please change your catalogue accordingly."

It is news, as the Larkin Company has handled it.

It unmistakably carries an educational message to the company's "secretaries" who are its local selling agents.

It has human interest, slightly; note war references and the remark about Russia. All the price advance was hinged on soap probably because of its universal appeal and the Russian example.

It also has reason-why for it appeals to your reason, your judgment.

240. Humor Must Be Handled with Extreme Care.—When you write humorous copy in direct advertising you must use extreme care, for most people insist upon taking business as serious. Fig. 44 A shows how an addressing-machine company used the appeal. The following, taken from an envelope inclosure gotten out by a firm manufacturing a packing material, was headed: "A New George Washington Story":

This has nothing to do with the Original Cherry Tree Tale, but, to use the words of a prominent American—it has the other "Beaten to a frazzle."

Mr. George Washington, Chief Engineer of The Emery-Bird-Thayer Dry Goods Company . . .

The Patterson-Kelley Company, water-heating engineers, are users of what they call "jazz" (humorous) letters to reach laundry owners and operators; these will be commented upon further in Chapter XXIV.

The aid of the cartoonist is usually sought, as in Fig. 44 A, to take the "sting" out of humorous copy appeals.

Fig. 62 illustrates the cover and one specimen inside page of a humorous booklet which was published by the Acme Motor Truck Company, Cadillac, Michigan. This was made up from cartoons which had previously appeared in their house organ (same size) and they report of it: "Proved to be a very effective piece and very much in demand by the dealers." Each page showed a different accomplishment of "Al and his Acme." This handling is not only clever but effective.

The cloak and suit industry in New York City eliminated several trade abuses by having a series of humorous letters mailed to the offenders in the trade. These letters were so humorous that almost without change they were subsequently collected and published in book form by one of the New York publishing houses.

W. S. Ashby, advertising manager Western Clock Co., makers of Big Ben clocks, whose advertising is full of human interest, in addressing the Detroit convention, made an excellent point against cleverness in copy when he said: "I am afraid what too many men try to do, when they sit

down to write direct advertising or letters, is to write for the advertising men, rather than for the box office; they are trying to get some advertising friend to slap them on the back and say: 'That's a bully thing you got out; that's



Fig. 62.—The man who planned this booklet first ran the series in a house organ, and thus made a saving in engraving costs. The work of the cartoonist was used to "get over" with its humorous appeal an unpleasant truth.

one of the cleverest circulars or broadsides I have ever seen,' instead of trying to write direct advertising which sings 'Home Sweet Home' to some of the wandering dollars."

You need not be "clever" to write human-interest copy—copy appealing to the emotions rather than the intellect.

241. Cleverness in Copy Is a Two-edged Sword.—While a certain amount of what might be termed relevant cleverness in copy may be worth while, remember it is a two-edged sword and must be handled as carefully as humor, if not more carefully. There is always a danger when using cleverness that, to paraphrase the famous Simmons slogan, "the thought of the cleverness will remain long after the buying impulse has been forgotten."

A stencil-machine company got good results from a clever letter the first paragraph of which read:

Are you slipping in your shipping room?

H. McJohnston, in *Printers' Ink* (November 15, 1917), compares this with the following opening paragraph from a clever, too clever letter:

Talk about—

OPTIMISM

Yes, I'm full of it.

Why shouldn't I be?

My business is booming!

IS YOURS?

242. Try This Test on Your Copy.—Can you eliminate your brand name from your copy and substitute another brand name and have both advertisements true? Can you take out your product and substitute another and find the words will still remain proper? Read this as an outstanding example of "trite" copy:

The Blank ——— combines artistic design, sound construction, and moderate price. It makes its appeal to those who appreciate utility when expressed in terms of beauty.

The Blank ——— here illustrated has a purity of line and a refinement of detail which make it suitable for any living room which is furnished in good taste.

The price is very moderate, which is made possible by the coöperative buying of the companies listed. They will be glad to show you this or to answer inquiries by mail.

What is it advertising? What is it trying to sell? Aside from the reference to "living room" in the second paragraph I thought it was an automobile. This copy actually meant to sell an electric table lamp. But read it over again and substitute the word "phonograph." Note how every word fits. Read it again with davenport, morris chair, bookcase and see how it is still good copy—to read.

It is a fine example of how NOT to write copy.

A study of the product; its raw materials; its use; the competing products; their advertising; what the sales force has discovered, and what the trade journals in the field say, would offer a bed-rock basis for making that table-lamp advertisement advertise table lamps and not everything in a living room.

243. Brevity in Copy.—Time and again you will hear of attacks on advertising copy because it is too long. Yet frequently brief copy is like the familiar story of the section superintendent who was continually called down by his superiors for writing long-winded reports. Finally one day he found the river had swept away the roadbed, and he sent this report to his superior:

"Sir—Where the railroad was, the river is."

"How long should a letter be in order to be effective?" for example, was one of the questions asked at the 1920 Detroit convention and it is a perennial query. The particular speaker at whom this was fired was the advertising manager of Big Ben clocks and his reply is classic: "One of the most effective letters we ever sent out had about fifteen words; another equally as effective covered four pages. I think a letter should be long enough to say what it has to say, to tell its story, and as long as you can preserve that human interest which is created when the letter comes in, you are all right—keep going." Every writer of direct-advertising copy would do well to memorize this passage.

Go back to Section 239, send for mail-order literature and note how those users of direct advertising who know whether or not a piece PAYS in dollars and cents use suf-

ficient copy to tell the story, regardless how long or how short it is. Reread the quotation at the head of this chapter. Give your reader the greatest amount of information in the least time. This briefly sums up the significance of brevity in direct-advertising copy.

244. Copy for All Physical Forms of Direct Advertising Practically the Same.—Whether it is to be a letter or a booklet, a sales portfolio, or a folder, there is little difference in the preparation of the copy. You have an idea that you want to implant in the mind of another, or you should not write the piece, regardless of its physical form; and in writing it, all you have to bear in mind is that in some forms (booklets, for example) you have the possibility of using illustrations to help in telling your story. What has been said so far in this chapter applies equally well to all forms. Section 246 of course only applies to the forms that have titles.

245. Making a Good Writer of Copy.—"The writer must be intensively enriched himself before he can enrich the mind of his prospect," thus Elmer H. Smith, of Henry Disston & Sons, Philadelphia, epitomized an answer to the query, "Who makes a good writer of copy?" in *Printers' Ink*, July 10, 1919.

Would you know how to write direct-advertising copy? "Develop the mind," replies Mr. Smith, in an authoritative article. "How shall I develop my mind?" you ask. "Observe with your entire complement of senses. Turn the entire photographic machinery of your mind on the world about you. Use your seven senses to capacity (seeing, hearing, smelling, tasting, touching, and the muscular sense and that of temperature). Make your knowledge, your mental conception of things, just as vivid and tangible as the things themselves. *Good advertisement writing is the natural result of a mental development by which a man comes into possession of and makes use of all the powers of his mind.*

Harry Collins Spillman, educational director, Remington Typewriter Company, and author of the book called "Personality," in speaking before the Detroit Direct Ad-

vertising Convention (October, 1920) gave precious advice to the writer of direct-advertising copy: "You should 'see by the newspaper' for news; by Macaulay for clearness; by Scott for action; by Bacon for conciseness; by Franklin for common sense; by Emerson for wisdom; and for all of these in one you should 'see a great deal' by the large book on the center table that's seldom dusted or read except by our mothers. The Old Testament in particular is a prolific source of dynamic language."

Martin L. Pierce, addressing the same convention, made an excellent point which should be borne in mind by all writers of direct advertising when he closed his talk with: "Finally, the effectiveness of Hoover direct advertising is attained because whether the piece be of one page or several pages, the message is always the same. The reader is made to understand that the Hoover beats as it sweeps as it cleans." See also Section 172.

246. Titles, Headlines, and First Paragraphs.—The titles to your physical forms with covers, such as booklets, inclosures, and the like, the headlines both "outside" and inside of your folders, mailing cards, circulars, etc., and the first paragraphs of your form letters are the "salesmen" of attention, oftentimes of *interest* in your piece.

They are of supreme importance.

Greater care should be taken to get just the right title, headline, and first paragraph than any other part of the copy, unless it be the final paragraph of letters.

You can test this for yourself. Pick up any magazine, note how you glance through it and how the headline (title) of the article "sells" the article to you; that is, gets you to stop and look further. If the first paragraph holds interest you probably read on.

Bear this truism ever in mind in writing direct-advertising copy. Not that you can afford to slight all the other parts, but put extra thought and care on titles, headlines, and first paragraphs.

Title or headline, in my opinion and that of others who have studied it considerably, *should relevantly epitomize*

the big idea behind the piece or advertisement, without giving the reader more than enough of the story to whet his appetite.

And if your booklet is to be used in direct advertising or otherwise, an alluring title is a powerful asset.

The following titles are excellent examples:

THIRTY FEET OF DANGER—a Nujol booklet.

THE HOUSE THAT JACK FIXED.

SPARKS FROM FLINT—for a Flint, Michigan, automobile.

HOW TO PACK IT—for a corrugated box-board company.

THE BLAZED TRAIL OF EVIDENCE—for a testimonial booklet where records were saved from fires.

THE SPORT ALLURING—for a trapshooting book.

See also Section 225.

Titles may be divided into four classes: (1) Curious, (2) Interrogatory, (3) Declarative, (4) Pictorial. The fourth class we will consider later. "What is Milk?" illustrates class two; and almost any *ordinary* title will represent class three: "The Hard Wood Catalogue," for example, which is merely a paraphrase of one actually in use.

247. Headlines and Titles Are Valuable.—There is on record a case of one manufacturer running six pieces of copy in different pages of the same publication, the only change being in the headline. He secured inquiries at a cost varying from 8 cents to \$1.54 each. This illustrates the value of headlines. Lister R. Alwood in *Mailbag* (September, 1917) stated that he had observed increases of 25 per cent in volume of inquiries by using the right title for a book.

Good titles are usually comparatively short, say not over six words; seldom are the words long.

Starch in his book, "Advertising," lays down the rule, from an examination of advertisements that produce, that they be between one-tenth and one-twentieth of the height of the advertisement. This is primarily a mechanical factor, to be sure, but interesting in connection with titles. Test your headline from a copy standpoint with these

queries: Has it a definite, specific idea? Will the reader get it easily? Does it stress the central theme of your piece? Or is it general?

The question is a good form of headline inasmuch as it causes your reader to try mentally to answer it if pertinent.

248. First Paragraphs Are the Headlines of Letters.—Some authorities claim that the first paragraph of the form letter is *the* letter, which emphasizes its importance. As set forth in Section 27, the thing to do is to get in step with your reader and having taken step one of Fig. 61 proceed to take the rest of the steps.

Space forbids our quoting a large number of opening paragraphs. However, for those wishing additional references see *Postage*, May, 1916, page 36.

Good, strong, solid, honest leather—
That's the beginning of every Blank Shoe.

(Used by a shoe-manufacturer.)

A miner in the Homestake Mine in South Dakota—

The Emperor of Russia in his palace—

A newsboy in Toronto—

The head of the U. S. Steel Corporation—

These and 50,000 other men and women all over the world and in every walk of life, rich and poor, have bought the new Encyclopædia Britannica.

(Used in the successful Britannica campaign.)

Soon be time to go fishing!

And—you'll want plenty of good pipe bait!

(By a mail-order tobacco company.)

This is real money! Feel it, smell it, test it any way you like,—then read the rest of the letter!

(By a metallic packing company which had enclosed a crisp new dollar bill with its letter.)

See also Section 286.

249. Copy to Answer Inquiries or to Follow. Other Copy Must "Follow Through."—*Advertising & Selling* some years ago made an elaborate test of methods of turning inquiries into orders and found that there were only 3 per cent of the advertisers who continued the appeal of

Lines to the Good Goddess Profit

☐ Catalog ☐ Bulletin ☐ Fold-out
☐ Check ☐ Check ☐ Check

Last for Plan Name _____
 Last for Address _____
 Last for Name _____

Fig. 63.—These return cards will have a way of returning because they stand out in the crowd. Note that one card is in two parts—the prospect may either order a free booklet or request a free trial offer. Another provides space for an automatic follow-up date.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
 Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

WITHOUT OBLIGATION ON OUR PART
 Check and add your name to our list of interested persons. We will send you a free booklet or a free trial offer.

☐ Direct Advertising Campaign
☐ Other Advertising Literature
☐ Sales Order Preparation
☐ Sales Training
☐ Sales Promotion
☐ Sales Research
☐ Sales Control
☐ Sales Management
☐ Sales Administration

From _____
 See Me _____

Free

Also other valuable information
 Complete General Catalog

Ask for YOUR COPY
 Name _____
 Address _____
 City _____

Why of course

I am interested in your business. Goodwill, high quality service and public service. I am sure you will be able to give me the best of service.

Name _____
 Address _____
 City _____

WITHOUT alienating us in any way, and this booklet is yours. I will have it on my desk.

☐ Direct Advertising Campaign
☐ Other Advertising Literature
☐ Sales Order Preparation
☐ Sales Training
☐ Sales Promotion
☐ Sales Research
☐ Sales Control
☐ Sales Management
☐ Sales Administration

J.A. BERRY, SEC. V. CHICAGO CO. INC.
 312 W. Lake St.,
 CHICAGO, ILL.

POST CARD

G. S. BRAW
 Addressograph Co.,
 901 W. Van Buren St.,
 Chicago

MAIL THIS CARD NOW!
 It brings you a copy of our booklet. It is a booklet of 100 pages. It is a booklet of 100 pages. It is a booklet of 100 pages.

General Post Office
 New York, N. Y.
 34 Wall St.,
 New York, N. Y.

THE BUTLER WAY:
 Please hurry along full particulars about CHRISTMAS BLOCK SYSTEM HANDBILLS.

CHRISTMAS HANDBILLS
 A variety in one, two and three colors for you to select from. Your name on this card will bring full particulars.

WITHOUT obligation, please send us the information regarding the subjects checked—
☐ CLIMATE
☐ HEATING
☐ OXYGEN SUPPLY
☐ EXHAUSTING
☐ AIR WASHING
☐ DUSTING
☐ COOLING

Name _____
 Address _____
 City _____

Fig. 64.—Return cards must be planned to insure their “come-back.” They should be in keeping with the rest of the piece. These specimens, it will be understood, are all separate from the direct advertising which they accompany.

their original advertisement in copy sent in response to inquiries or in following up other matter. A salesman who came in talking about palm-leaf fans and then proceeded to try to sell fur coats would be considered crazy, but follow-ups and other copy sent out to inquirers often do what is tantamount to this.

250. Writing Copy for Return Cards, Order Blanks, and Other "Come-backs."—The best "come-backs" are so prepared that they are practically self-contained; i.e., have all of the necessary facts there for the prospect to act upon without hunting up the circular which accompanied the come-back.

In the main there are two forms of come-backs, (a) postal cards, and (b) order blanks. By far the large majority are return cards.

The rules for writing the copy are few and simple, yet the failure of many come-backs to come back is due to disregarding these fundamentals:

Resell your proposition upon the come-back.

Unless you are trying for a direct order (as in the mail-order business) be very careful that your copy explicitly states that sending back the card or other piece places the sender **UNDER NO OBLIGATION**.

Use pictures, borders, and similar mechanical devices to make the return card attractive, as set forth in Section 269.

If your copy offers a free booklet or to send something on approval describe what is offered in tempting words which will create desire and incite action. Then show a picture of the booklet, if possible. Use colors to "dress up" the return cards and order blanks.

Figs. 63 and 64 illustrate several return cards and other come-backs.

See also upper part of Fig. 10.

As an example of judicious copy read this on a return card sent out with a letter trying to get approval orders for a set of type charts:

APPROVAL REQUEST FOR SHERBOW'S TYPE CHARTS

Dear Mr. Sherbow:

Please send us a set of Sherbow's Type Charts on free trial. We are to have the privilege of using them seven full working days and will give them a thorough test. If we are satisfied to keep them, we may pay for them either at the cash price of ninety-six dollars (terms thirty days net) or in five monthly installments of twenty dollars each, or in ten monthly installments of ten dollars each.

Otherwise we will return the Charts at your expense and we will owe you nothing.

We shall not be held responsible automatically for the purchase of the Charts if by reason of neglect we fail to return them within the stated approval period.

A careful analysis of this copy shows that it is nearly perfect. It plays up the approval idea; disarms suspicion that the scheme is to get the charts out on approval and then if you hold them a second over seven days charge you for them (a plan worked by short-sighted mail-order houses upon occasion); it tells the story of the price and makes everything explicit. Without more information you can fill in the card.

One method of getting back return cards is to have them all signed and ready to be sent back, sometimes without even the necessity of an O.K., at other times—for legal reasons—the words "O.K.—" followed by a space for the initials are provided in the copy. See top card on Fig. 64; the front is "personalized" as well as the back.

Some firms get an additional return on their return cards by asking for names of other prospects: The Aladdin Company, for example, on their return card add this copy:

Please send a copy of the "Aladdin Homes" Book to my friend whose address is:

Friend's Name.....
Address.....

If your card is to get inquiries for a booklet center all

efforts on doing that. If it is to pave the way—after its receipt—for the call of a salesman, it is sometimes advisable to make the copy have the prospect ask for “further information.” Now and then it is better to come right out and get the prospect to send for the salesman. One card, after carefully explaining that signing and returning the card entailed no obligation, adds this line: “Read this before signing and there will be no repining.” Personally we think this went a step too far.

If you are seeking confidential information, such as age for insurance policies, it is possible to make it unnecessary for the prospect to sign the card at all, or to have his name appear thereon, by simply numbering the cards which go out and keeping a record of the numbers.

Maxwell Droke made a good point when he constructively criticized in a recent issue of *Mailbag* the return card of an architectural magazine with a general appeal. The card read:

DEAR SIRs:

Enter my subscription to Blank Magazine for one year. Upon receipt of your bill I will remit \$3.00 or within ten days authorize you to cancel the subscription.

This copy could have read thus:

CERTAINLY, SIRs:

I am interested in a home that is more than house. You say the Blank Magazine is a publication devoted to distinctively different dwellings. If that's true I expect to find it interesting. So you may enter my subscription for one year. Upon receipt of your bill I will remit \$3.00 or, within ten days, authorize you to cancel the subscription.

It requires no vivid imagination to see which copy would more likely bring the come-back back!

Where order blanks are used they should be made almost human. It must do all that the good return card does and in addition make the process of ordering as easy as possible for the prospect.

251. Testing and Checking Up.—While as a rule it is only the mail-order concerns which test their copy, yet as suggested in Section 201 tests can be made and should be made wherever possible. V. E. Pratt, formerly with Sears Roebuck & Company, in the issue of *Mailbag* for June, 1919, gave the story of the very thorough tests that Sears Roebuck and others make of their copy. I have on file a letter from a house selling exclusively by mail which has enough tests on record now to enable the owner of the business accurately to forecast the returns from any mailing before it goes out; that is, any mailing using familiar copy and appeal. These tests are simply small mailings with a careful keying of returns. Opinions are not valid in the great mail-order houses; they test and know.

Montgomery Ward & Company, mail-order house, have an elaborate plan of censorship over their catalogue copy before it is allowed to go to press. It is usual in the trade, for example, to refer to a bronze *finish* door knob as “bronze.” Yet Montgomery Ward & Company refuse to hide behind trade customs; they insist that the copy-writer call such knob a bronze *finish* knob.

For a check-up of your copy see Appendix E.

If copy is to be used over a retailer or other distributor's signature see rule in Section 422.

252. A Few Common Grammatical Errors.—Space precludes our going into detailed rules of grammar or studies in rhetoric. S. E. Kiser, in *Printers' Ink* (February 22, 1917), following a study of a large volume of advertising compiled the following set of “Don'ts” which will be helpful to all direct-advertising copy-writers:

Don't write: “Our volume of business is greater than any coffee house in the country” when you mean “greater than that of any other coffee house in the country.”

Don't write: “The three last” when you mean “the last three.”

Don't write: “each other” when you are referring to *more than two* persons or objects. Example: “The eight cylinders coöperate with each other exactly.” Eight cylinders

may coöperate with *one another*; two cylinders may coöperate with *each other*.

Don't write: "Badly needed." Nothing is badly needed. Many things are much needed.

Don't write: "We have agents in every city and town who will supply you with necessary parts." This is a better form: "We have in every city and town agents who will," etc.

Don't write: "You will like it better, because it is different." Better than what and different from what?

Don't write: "Every one may see for themselves." "Every one may see for himself," is correct.

Don't write: "There is no one but what will agree that," etc. Say: "There is no one who will not agree."

QUESTIONS FOR CLASS WORK OR REVIEW PURPOSES

1. What is the relative importance of copy as you understand it? Define "copy."
2. Give the four dimensions of copy and clip examples illustrating each dimension.
3. Name the five steps in a sale. How many are taken in the ordinary piece of direct advertising?
4. Write a piece of copy which will carry out the five steps of a sale.
5. Name the five classifications of copy and clip an example of each.
6. What is a good "title" for a booklet? Write several titles.

PART FOUR

THE MECHANICAL FACTORS IN DIRECT ADVERTISING

In which we take up *briefly* the necessary mechanical parts of planning and producing a piece or a campaign. This section includes folding, die-cutting, typography, art work, color, engravings, electrotypes, paper, and the many forms of reproduction. Then we discuss the handling of the reproduction, addressing, distributing, as well as the records which may be kept, showing forms for the purpose. Finally, in abridged form, we emphasize certain postal rules and regulations affecting direct advertising.

SPECIAL FOREWORD TO PART FOUR

Entire volumes, in fact several of them, have been written on the various subjects treated here in but a single chapter.

It is necessary, in order to reduce the volume to a minimum, to sketch in but few words the mechanical factors. Readers are referred to separate works on Typography, Engraving, Printing, Mailing and Distribution. Moreover, by means of a short visit to a printing establishment, an engraving shop, and the mailing and distribution section of any local firm they can get a working knowledge of these mechanical factors that will be invaluable.

THE AUTHOR

CHAPTER XI

PLANNING THE PHYSICAL FORMS FROM A MECHANICAL STANDPOINT

*There are wasters, there are misers, there are men who "know it
all"—*

*Or they think they do—but they are full of ignorance and gall.
But the worst of all offenders, and the "chestnut" of the town,
Is the man who wants his advertising printed upside down!*

—FAME.

253. **Interrelation of Mechanical with Physical and Mental Factors.**—From the outset we have endeavored to emphasize the interdependence of direct advertising with practically all the other forms of media, depending, of course, upon the circumstances surrounding each individual case. Now we want to emphasize the interdependence of the mechanical (see Fig. 65) with the mental factors in their bearing upon the various physical forms of direct advertising. Fig. 66, reproduced here through the courtesy of *Printers' Ink Monthly* and Furst Brothers & Company, Baltimore, graphically portrays the application of Fig. 65 to just one single problem—the getting out of a catalogue. We shall consider only the **PLANNING** of the mechanical factors in this chapter, but the rest of them will be covered in succeeding chapters of this part of the book.

Another example of the interrelation of the mechanical, physical, and mental factors is in the producing of the index page or pages for books, catalogues, etc. Page 629 of this book represents a typical index page. Any

MECHANICAL FACTORS

- 1 *Typography*
 - 1 Size of Type
 - 2 Style of Type
 - 3 Column Arrangement
 - 4 Page Arrangement
 - 5 Irregular Arrangement
 - 6 Headlines and Sub-heads
- 2 *Display*
 - 1 Art Work
 - a Hand Lettering
 - b Arrows
 - c Borders
 - d Illustrations
 - 2 Color
 - a Ink
 - b Paper
- 3 *Paper*
 - 1 Covers
 - a Envelopes
 - b Auto. Con.
 - 2 Inside
 - 1 Kinds
 - 2 Colors
 - 3 Qualities
- 4 *Reproduction*
 - 1 Mimeographing
 - 2 Multiphotographing
 - 3 Printing
 - 4 Lithography
 - 5 Offset
 - 6 Engraving
 - a Letterpress
 - b Color
- 5 *Addressing*
 - 1 Hand
 - a Typewriter
 - b Metal Plate
 - c Paper Stencil
 - 2 Machine
- 6 *Distribution*
 - 1 Mail Direct
 - a Postal Rules
 - b Zoned
 - c How Stamped
 - 2 Enclosing
 - a Mail
 - b Packages
 - 3 Handing Out
 - a By Dealers
 - b Over the Door
 - c Factories
 - d Co-operatively

Fig. 65.—In order that you may give attention to the principal mechanical factors when planning each individual piece of campaign, check it up with this chart. Copyrighted.

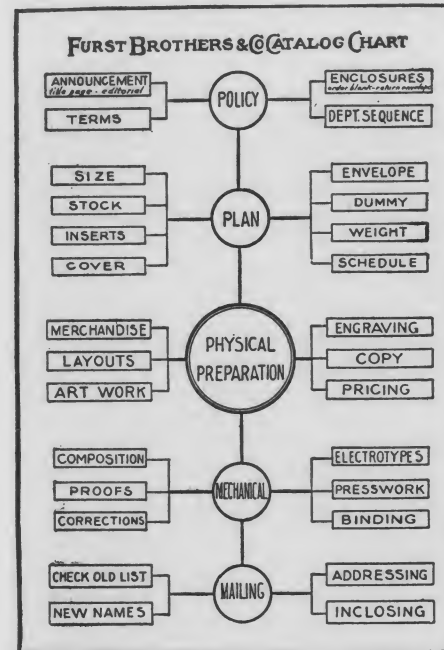


Fig. 66.—How one concern not only plans the writing, but also the production of its catalogue.

booklet, catalogue, house organ, or portfolio which is to be used as a work of reference should be thoroughly indexed. Some weeks ago the author received a mammoth book which was not indexed at all. As a consequence the book has never been perused beyond the first few pages. Had the index shown other manufacturers in the line of business in which the author is interested he would have looked them up. Or he might have looked up to see the recommendations of friends. A table of contents is also

desirable in books with any great number of chapters. See page xi in the front matter of this book for an example of a table of contents.

It is a safe rule to use an index, or a table of contents, in any booklet of over 16 pages.

254. Even a Mental Appeal May Require Mechanical Planning.—Perhaps the best illustration of the fact that even a mental appeal may require mechanical planning is the growing use of “buying attention” by means of stamps, coins, and money. In Section 390 we refer to the use of a dollar bill as an attention-getter, in connection with a letter. A Chattanooga concern used the same appeal by inclosing a dollar bill inside of a folder. The outside of the folder bore this message: “There is Some Real Money Inside this Circular for You.” Tearing the seals you found the currency and this headline: “We Wish to Buy Ten Minutes of Your Time. If the Attached Currency Will Pay for It Consider Yourself Engaged.” Another method of supplementary mental with a mechanical appeal will be found referred to in Section 261.

255. Evidence of Value of Mechanical Factors.—Simply by running the return cards through the addressing machine and signing them for the prospect BEFORE they were mailed out—purely mechanical—(see Fig. 64) in the case of an Ohio manufacturer with a sales-book brought back 30 per cent more inquiries than the same appeal and same return card without this “stunt” which saved the prospects’ time.

A Buffalo mail-order house has found that if, instead of slipping inclosures into the envelope *loose* with circular letters, the inclosure is clipped to the letter, it increases returns materially; in one test as high as 20 per cent, in fact.

256. Planning the Physical Forms.—The following table will show the various mechanical factors most frequently met with and how they affect the ordinary physical forms as listed in Chapter III.

MECHANICAL FACTORS:

MECHANICAL FACTORS

| | Kind of | | Number of | | Size of | | Bind- ing | Die- cut- ting |
|--------------------------------------|----------------------|-------|-----------|-------|---------|-------|--------------|----------------------|
| | Out- side Fold | Cover | Pages | Folds | Pages | Folds | | |
| Letters | | * | * | * | * | * | * | * |
| Booklets | | * | * | * | * | * | * | * |
| House organs | | * | * | * | * | * | * | * |
| Catalogues | | * | * | * | * | * | * | * |
| Bulletins | | * | * | * | * | * | * | * |
| Almanacs | | * | * | * | * | * | * | * |
| Folders | * | | * | * | * | * | * | * |
| Inclosures | * | | * | * | * | * | * | * |
| Package inserts | * | | * | * | * | * | * | * |
| Broad-sides | * | | * | * | * | * | * | * |
| Blotters ¹ | | | | | | | | * |
| Poster stamps ¹ | | | | | | | | * |

¹ Blotters and stamps have only *Size* as chief mechanical factor, though blotters may be coated on one side or may consist of blotting-paper on both sides.

The preceding table is valuable only as a check-up to see whether you have considered the “outside” fold, or cover; the number of pages, or folds; size of pages, or folds; method of binding, where there is to be a binding, and where die-cutting may be a possibility from the mechanical standpoint.

IN EACH AND EVERY INSTANCE THE OTHER FACTORS SUCH AS ILLUSTRATIONS, TYPOGRAPHY, KIND OF PAPER, COLOR, METHOD OF REPRODUCTION—ALL MUST BE CONSIDERED AFTER THIS CHECK-UP HAS BEEN MADE.

Fig. 67 illustrates what is known as a “stepped” booklet. The pages are arranged so that they are stepped, permitting the display of several items in a line.

257. Planning Mechanically the Outside or Cover.—Chapter VI discussed in detail the outside of envelopes and auto-contained pieces. When a booklet, house organ, or other piece of direct advertising has no separate cover; that is, the piece folds up and first fold is used as a cover, it is termed self-contained, or self-inclosing. A sheet of 25 x 38, folded up to a sixteen-page form, makes a 6 x 9 self-inclosing booklet, for example. Covers may be divided into type

covers, drawn covers, and photographic covers. "The Digest and the Dealer" on Fig. 12 is an example of a type cover. "Humanizing a Great Industry" on the same plate is a drawn cover. The illustration part of *The Kodak Magazine* on Fig. 19 is an example of a photographic cover. All these classes of covers may either be: (1) Trimmed flush—that is, the inside pages and the cover pages all cut to the same size—as in the case of most small paper-bound booklets, such as "Humanizing a Great Industry" previously referred to; or (2) Extended, where the cover extends beyond the inside pages, as in the case of "The Book of Better Business"

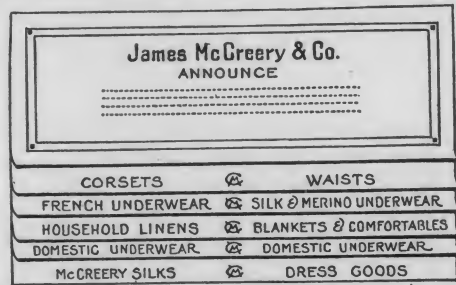


Fig. 67.—How the stepped booklet looks as it reaches the prospect. It is a system of indexing.

(cloth bound) on Fig. 16. In the case of the drawn and photographic covers, the cover may "bleed-off," which means that the design runs clear to the edge of the cover. The name explains the process; the cover design is made a bit larger than desired at the finish, and then the book is cut down by the paper trimmer to proper size, the design being cut until it "bleeds." Effective single-cover covers, especially on envelope inclosures, house organs, and so on, are made by the use of the bleed-off mechanical factor. "How We Lost That Bet on the Movies," illustrated on Fig. 44 C, is an example of a photographic bleed-off cover. The back page of this latter booklet is the same as the front except that it is without the title.

Another method of securing attention to a cover mechanically is represented by "A Message from Marietta," and "The Optimism Book for Offices" (see Fig. 15). In the former case the lettering was printed on a paper stock and die-cut out to shape, then pasted on top of the cover stock of the booklet extending above the cover itself. In the latter case the cover was counter-sunk sufficiently to permit the pasting of the picture on a level with the rest of the cover.

Each of the cases mentioned in the paragraph immediately preceding is an instance of using the physical "feel" of the cover, produced by a *mechanical* factor, for a better mental impression. "A Message from Marietta" is bound in a heavy-weight cardboard and referred to as a "board" cover. The cover of "The Optimism Book for Offices," still heavier, is also a "board" binding. "DuPont Products," illustrated on Fig. 15, is an example of a book bound with a fabrikoid or imitation leather cover, while the Tiffany Blue Book, illustrated on Fig. 16, is an example of the use of actual leather as a cover.

In all cases plan and order the envelope or other "outside" or container when the piece is planned.

258. Planning Mechanically the Number of Pages or Folds.—Speaking strictly from the mechanical viewpoint, a piece of direct advertising such as a mailing card or circular, or inclosure, may be printed easily in 4 or 6 pages, or any other number of pages that is a multiple of 2. When you plan a 6-, a 10-, or a 12-page piece, care should be taken to adopt a size of page which will cut without waste from standard sizes of papers (see Appendices A and C). The reason for this is that, allowing the usual page dimensions and proportions, these pieces will not cut out of the standard size of papers as economically as the 4-, 8-, and 16-page pieces.

When you get to booklets, catalogues, and house organs, and you need more than 16 pages, the number should be 24, 32, 40, 48, 56, 64, etc., having for the total either a multiple of 8 or of 16, preferably of the latter, as this size of form reduces the cost of press-work.

For example, a 36-page booklet can be printed, but the extra 4 pages added to the 32 cost proportionately more than the others because they make what the printer terms an extra "form."

259. Planning Mechanically the Size of Pages or Folds.

—The sizes of folds are guided by what is to be accomplished in the way of "stunt" folds, or governed by mailing conditions, but in the main they follow the same rules as applied to the size of pages. Booklets, house organs, catalogues, and other physical forms of this class may be made in practically any size that the advertiser desires, but as we have seen in Sections 257 and 258 it is well to choose a size that cuts without waste. Leaving aside for the moment the movement to standardize catalogue page sizes, there are two factors mechanically entering into the decision as to the size of the page: (1) Attractiveness and convenience from the reader's standpoint, and (2) a size that will fit snugly into a standard size of envelope (see Appendix B).

The adopted standards of proportion for page sizes are that the length shall be one and one-half times the width. For example, a booklet that is 6 inches wide should be 9 inches long. This rule is not followed slavishly, as will be observed in noting the sizes of the many pieces illustrated herein. In this connection see Section 283.

Binding and die-cutting will be taken up in Sections 267 and 264 respectively.

260. Distribution of the Appeal.—As has previously been explained, it may have been decided that several different physical forms are to be used in a campaign, or perhaps two or more physical forms in connection with a single mailing—letter, inclosure, and return card. In planning the pieces from the mechanical standpoint care should be exercised to distribute the appeal, yet to make all of the appeals consistent. If the letter emphasizes the desirability of sending for a booklet, the return card should do the same, under ordinary conditions.



Fig. 68.—These show how the mechanical manufacture of a piece of direct advertising may be made to increase the effectiveness of the appeal.

261. Mechanical Methods of Increasing Effectiveness.

—The use of the thumb index may add very considerably to the effectiveness of the booklet or catalogue which is to be referred to often. The indexing referred to here is the system of indexing by cut-out thumb spaces, or the like, similar to that common with dictionaries.

Printers' Ink Monthly for February, 1920, tells of the use of a wisp of hay in a mailing piece used by a coöperative organization to increase planting of hay in Florida. The piece was very effective.

Many other methods of "sampling" like the wisp of hay have been adopted. A manufacturer of corduroy pants uses a sample. The makers of a substitute for leather sample it as a covering for suitcases (see Fig. 68). Many wall-board companies use the sample idea, yet it is a form that has not been "worked to death" as yet and many pieces can be improved by this mechanical means. Fig. 68 illustrates how the principles of die-cutting and sampling have been cleverly combined. The die-cut part suggests a book, and inside there is an actual sample of the book-cover material. A variation of this, and one that shows what resourcefulness will do, is the sampling of screen wire in two sizes of mesh by printing a house with windows and porch die-cut out and then putting small pieces of screen wire back of the die-cut spaces. See also Section 191.

Another variation, only used once so far as the writer knows, is shown on Fig. 68 where a New York concern makes use of the "serial" story idea by publishing its booklet in two parts. The second book was used as a follow-up of the first, a new physical form.

When it comes to form letters there is not much you can plan mechanically to improve effectiveness. One simple, yet effective, form is the postscript.

262. Folding.—With the exception of a mailing card such as Fig. 20 A or a blotter like Fig. 31, every piece of direct advertising must be folded. In planning direct advertising try to arrange it so that the piece can be folded on a folding machine. In this connection it will be necessary

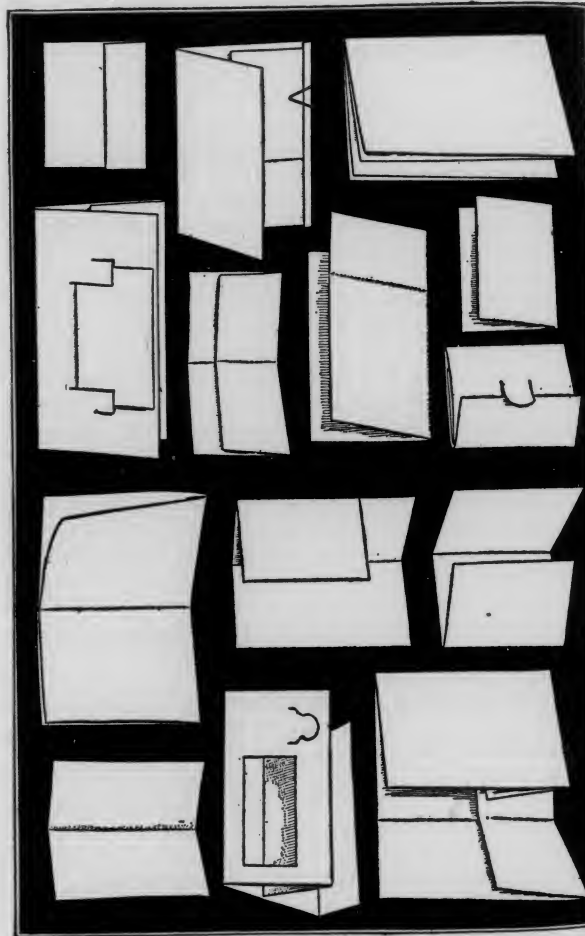


Fig. 69.—You will find illustrated here just a few of the many folds possible in folders, or folded mailing cards. These are known as auto-contained pieces.

to work with your printer, which is good advice to follow in regard to all the mechanical factors, by the way. The various models of one folding machine require a booklet of 16 pages just to list the 8-, 16-, 24-, and 32-page forms

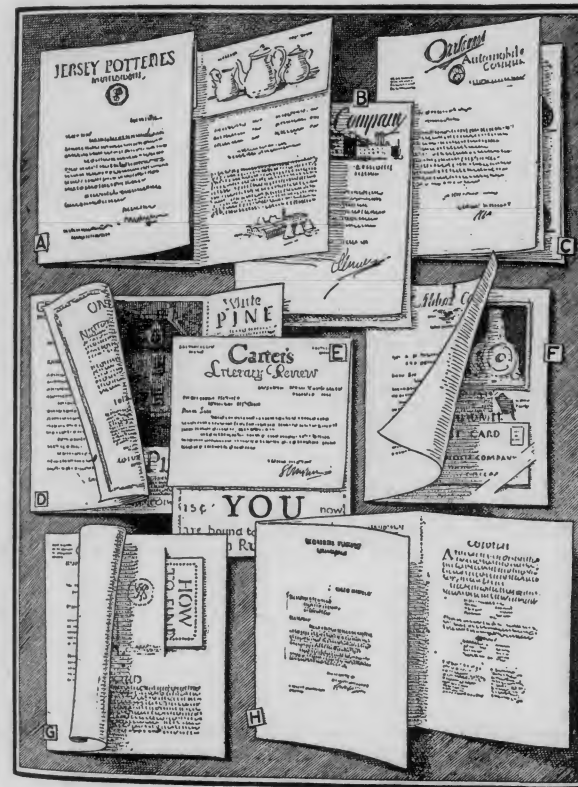


Fig. 70.—Eight different methods of folding the paper to make multiple-page letterheads. See text for details.

which may be cut out of standard size sheets of paper and folded on the machine of this manufacturer. Application to folding-machine manufacturers will bring the data about folding operations. Fig. 69 illustrates just a few methods of folding and ways of making direct-advertising pieces inclose themselves through tongues, or tabs. This illustration is shown by courtesy of the A. M. Collins Manufacturing Company, of Philadelphia.

Even a simple sales letterhead may be folded in several different ways. C. H. Barr, of the Crocker-McElwain Company, in the issue of *Mailbag* for August, 1919, shows eight simple methods of making the multi-page sales letterhead effective, beyond the usual four-page letterhead, as follows:

- A. A variation of a four-page fold, by adding an extra fold to the right as well as a fold down at the top of all pages.
- B. A legal fold, the hinge (fold) at the top instead of the left edge as usual in four-page letterheads.
- C. What is known as the French fold, which is taking a sheet of paper 17 x 22 and folding it once through the center and then once more on the left—combining the broadside and letterhead idea.
- D. A variation of the first by using only an extra half-fold added to the usual four.
- E. A variation of the second but folding so that the top sheet is much shorter than the under one.
- F. Slitting the usual four-page letterhead, the inside fold in the lower right-hand corner to hold the card or order blank.
- G. Making a pocket in the inside fold to hold a booklet.
- H. A six-page by adding another fold to the right of the usual four-page letterhead.

Fig. 70 illustrates these folds.

262A. Folded Pieces Must Be Sealed or Otherwise Closed.—While the folded pieces must be open for postal inspection, as set forth in Section 374, they cannot go through the mails without being “closed” in some manner. Fig. 69 illustrates how simply folders may be made to inclose themselves. A good rule to follow is to make the

seal, or other method of “closing,” inconspicuous. Anything which detracts from your message is not desirable.

263. The Folding Must Be Fitted to the Message, or Vice Versa.—The folding is, after all, a purely mechanical affair, like printing the piece after all planning is over, but there is one principle which must be followed in connection with folding and that is known as the “follow-

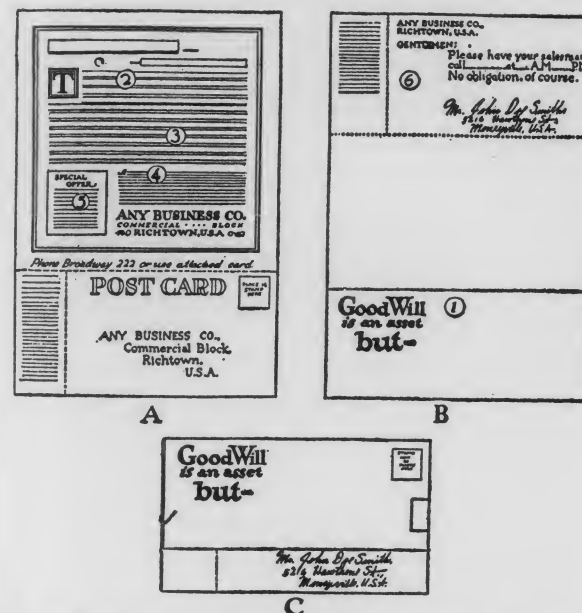


Fig. 71.—These drawings illustrate how the fold must be made to follow the message or the message to follow the fold. See text for details.

through” principle. By follow-through is meant either fitting the message to the fold, or the fold to the message—not leaving awkward “cold” white spaces, or asking the

reader to turn the piece upside down and about like a picture-puzzle, to follow the copy, or pictures.

Fig. 71 (courtesy of the Zellerbach Paper Company) illustrates in simple style the follow-through principle.

(A) represents the inside, or story side, of the folder.

(B) is the appearance of the outside when laid out flat.

In the illustration this is shown in reading position, but in printing or laying out a dummy (see Section 341) it would be necessary to place this side the other way on the reverse side of (A).

(C) shows the folder ready for mailing. If a pre-canceled stamp is used over the edge as indicated, it acts as a seal, and a seal would be preferable to the clip shown on the left edge.

No good salesman would come into your office and put an order blank, or return card, under your nose before he introduced himself, yet by failure to watch the follow-through principle direct advertising pieces do this every day. Or they attempt to incite action (from the standpoint of the fold) when they should be at that moment, considered from the viewpoint of the reader, trying to arouse interest.

In the piece illustrated in Fig. 71, note that the mailing address for the piece is also the signature to the return card—a double purpose being served by one addressing. (In this figure the addressing is done by handwriting, it will be noted.)

It should be stated here that this piece actually produced better than 23 per cent inquiries, and of these inquiries 70 per cent were sold when the salesman called. The piece advertised tires, a highly competitive article.

Alan C. Reiley, advertising manager of the Remington Typewriter Company, commenting on this principle, said: "We lay special stress on this point because far too many pieces in the mail to-day have no logical follow-through."

Good copy or display may offset the lack of follow-through, but each is more effective with it.

Fig. 72 illustrates what may be done in the way of

See Filing System
inside—

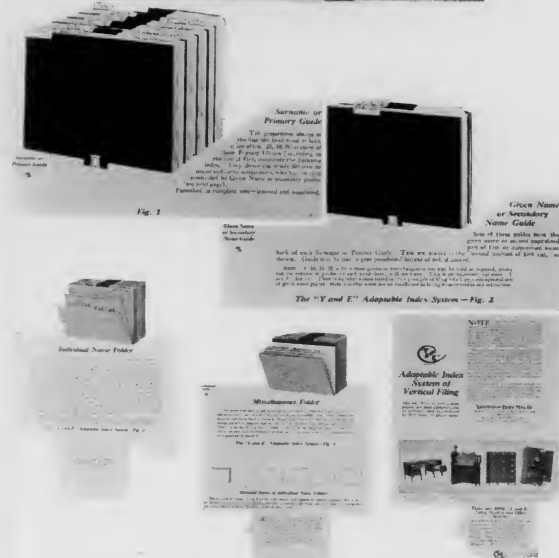
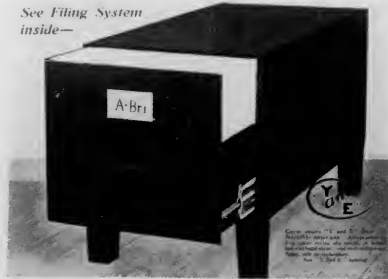


Fig. 72.—Here is an excellent example of a relevant use of cleverness in preparing direct advertising. This booklet with its die-cut pages graphically demonstrates the advertiser's system of filing. The upper illustration shows the outside of the piece which is die-cut. It is a perfect presentation of a filing cabinet with drawer partly open.



Fig 73.—Direct advertising which is to go through the dealer or other distributor should be provided with proper imprint space. The imprints on Carter's Lead blotters, shown at the top, have been handled very skilfully. Booklets, catalogues, and even house organs, must be imprinted.

special folds and in fitting the message to the folds, as well as die-cut work.

264. The "Cut-out" Mechanical Appeal and When to Use It.—As a variation in a follow-up, or in an original campaign, the "cut-out" idea is worth considering. It is largely a mechanical appeal. Fig. 30 illustrates some cut-out pieces; others will be found on Fig. 43. These, as well as an unusual piece like the one on Fig. 72, require the making of special dies, or cutting knives. Cut-outs are a "clever" method of approach but must be used with care, or the cleverness will offset the appeal of the piece. A firm specializing in cut-outs says this: "We will never consent to an odd-shaped piece unless that shape is suggested by the title, or the matter contained in it is appropriate to or suggestive of the occasion. Neither do we plan for two or three pieces of odd-shaped literature to follow one another. Occasionally, though, a house organ can be gotten out in the same shape month after month and not lose any of its effectiveness."

265. Binding Direct Advertising.—The auto-contained pieces of Chapter III do not, as a rule, require any method of binding, but booklets, house organs, catalogues—all require bindings. In general, the binding is on the long side of the page, known as the *square binding* style. Those bound on the short side of the page are referred to as *oblong binding*. The typographical arrangement and display usually guide the binding. The chocolate catalogue shown on Fig. 16 is bound the oblong way because the boxes are better suited for the wide than for the high page.

266. Sometimes Catalogues or Booklets Are Loose-leaf.—As noted in Section 43, catalogues, occasionally other forms, may be loose-leaf. In those cases the methods of binding are various, frequently patented for the purpose in hand. The chocolate catalogue referred to in other places is bound by ordinary brass brads. Other methods of loose-leaf binding are with cord, silk, shoe-string, ribbon, leather thongs, and the like. Where the publisher of a catalogue has a system whereby salesmen or other persons

call regularly and keep the catalogue up-to-date, or otherwise when frequent changes are necessary, the loose-leaf idea of binding is very good. However, it should be borne in mind that the average user of a catalogue will not trouble to keep a loose-leaf catalogue up to date.

267. *Styles of Binding Described.*—Fig. 74 illustrates several of the usual methods of binding books, and we are

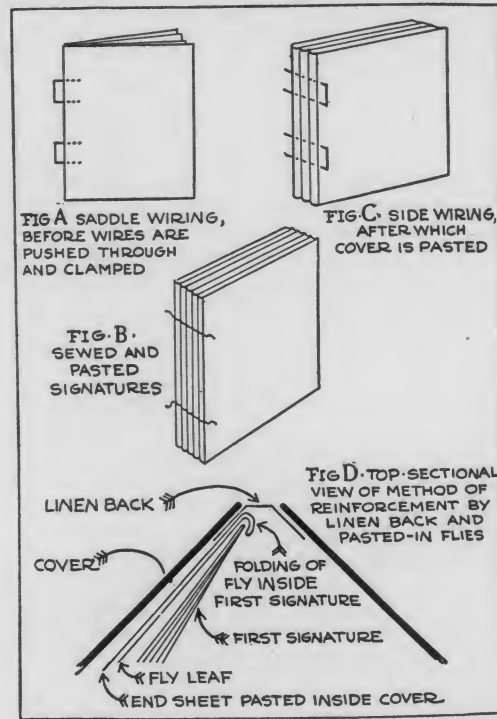


Fig. 74.—This line engraving graphically portrays the four main methods of binding direct-advertising books, booklets, catalogues, house organs, and the like.

indebted to the House of Hubbell, Cleveland, for the preparation of this helpful illustration. Fig. A illustrates the commonest style of binding small books, called "*saddle wiring*" or "*saddle stitching*." The book in binding rides astride a metal "saddle," half on either side, and the wires or stitches go right through its back to be clamped or tied.

Fig. B shows a more complicated method. This is ordinary "*sewing*." Each "signature" (usually eight or sixteen pages) is sewed in such a way as to hold its pages together with the group of signatures which make up the book. This method is used in heavy books only and the cover must be pasted on to the back folds of the sheets.

Fig. C is the method known as *side wiring*, which is much stronger than the method shown in Fig. B, but it has a disadvantage inasmuch as the book will not lie flat when opened. Here, too, the cover must be pasted.

Probably the best method for the binding of a heavy catalogue is *sewing and pasting*, with a linen back cover, and pasted down "flies," or end-sheets as they are called (the sheets just inside the front and back covers). Fig. D shows a clever handling of this problem with the flies folded inside the first and last signatures, these being called "turned fly leaves." This method makes an almost perfect binding but is necessarily more expensive.

There are some printers who make a so-called semi-permanent binding by an ingenious folding of paper and boards, but the above comprise the usual commercial styles.

268. *Imprinting a Method of Personalizing.*—In planning all pieces which are to reach the prospect through the hands of others, or if the purchase has to be made other than direct from the publisher of the piece, it is often desirable and frequently necessary actually to imprint (to print on after the original printing), or provide space for the imprint of the local dealer, agent, salesman, wholesaler, or other distributor.

Fig. 73 illustrates how imprint space has been provided on several different pieces. Shrewd direct advertisers try to plan the imprint space so that to the final recipient of

the piece it does not look like an "afterthought" but as a real part of the piece itself. This pleases the distributor, of course, and makes closer working harmony and serves the recipient.

It is not the rule of some manufacturers to imprint catalogues. Where they do not imprint them and send them to the distributor for use the latter almost invariably rubber-stamps his name and address upon them. Progressive firms either imprint or provide "presentation stickers" in the front of the catalogue or book, thus tying up the manufacturer with the local distributor.

269. Planning Mechanically the Return Piece.—The usual return piece is a postal card, since no envelope is required and it is easy for the prospect to fill out. Variations of this are order blanks and reply-sheets. If the business is of such a nature that the prospects are not desirous of the public's knowing about it, do not use the return postal card; use order-blank and envelope. A fluid for removing superfluous hair advertised to women would require the latter plan, for example.

On Fig. 64 there is illustrated the reverse of a timely return card inclosed with a Butler Brothers' house organ. Note the extra tab to the right. On the front of this extra tab there appears a miniature reproduction of the poster offered, printed in colors.

By planning the mechanical appeal, improved results can be secured. On Fig. 63 the "Lines" card is an illustration of an attempt to tie up the return card with a fishing-season house organ. This is the timely appeal.

The card of the Society of Poster Art (Fig. 64) shows how by adding colored borders (green in the original) at both ends of the return card it was given an added attractiveness. While on Fig. 63 a method of mechanically making it easy for the prospect to fix a future date for the salesman to call, or to receive samples by mail, is shown. Ed. Wolff, advertising manager, David Adler & Sons Clothing Company, in *Mailbag* for August, 1919, gave the results of two tests on return cards, and these tests showed that while

the plain card pulled 14 per cent returns, the colored card brought back 22 per cent returns.

C. C. Casey, in an excellent article entitled "Putting Individuality into Return Cards" (*Printers' Ink*, December 16, 1915) gave these five rules out of many years' experience: "First. Give the return card individuality by making it fit the letter (piece) it goes with. Second. Give the card quality by printing it like the letter (piece). Third. Filled-in names put extra 'pull' into cards. If it costs too much, then leave off the fill-in on the letter and put it on the card. Fourth. Use good quality of stock for post-cards. Fifth. The net cost of return cards, like the net cost of everything else, is in the comparative efficiency."

Fig. 63 also illustrates the use of the humorous appeal to bring back the card.

Where a free booklet is offered, or anything free for that matter, picturing it helps to increase the returns, for it portrays to the reader what he will get. On Fig. 63 there is shown how this has been effected on the order side of a return card. At top of Fig. 64 both sides of a return card are shown. Note how on the face of it use has been made of the left side of the card—allowed by postal rules and regulations (see Chapter XX); also note that this card was signed before being mailed out. Further than that, note how the names of banks near to the bank addressed (New York state) have been imprinted on the card, thus localizing the appeal, making it more personal. This card is personalized in three ways, then: (1) An actual picture of the New York state salesman on the front; (2) names of nearby banks printed, and (3) the name of the individual and bank filled in before the card was mailed out.

There is shown on Fig. 64 also one side of a coupon-order blank such as is frequently used by subscription agencies.

See Fig. 10 for an example of a double return card offering an easy way mechanically, for the prospect to act.

Fig. 75 shows how "differentness" as well as a service appeal has been given a return card. The tab "Printing"

turns this 5 x 3 return card into a handy filing card.

The space utilized by the salesman's picture in the case of the Addressograph Company card is often occupied by a free book offer (see Fig. 64).

Most cards read the long way of the card, but you will note on Fig. 64 one card which runs the narrow way and yet is mechanically attractive.

If you build your return cards on this principle you will get back the maximum number of them: *So plan the return card that it retells the whole story, that is, the BIG idea of the piece it accompanies; and let it suggest action.*

PRINTING

(If you are not now in the market for printing, put this card in your follow-up index)

Gentlemen:

On or about _____ we shall
require _____ and would
be glad to see your representative.

Our Mr. _____
is in charge of such matters.

Name of Firm. _____

Fig. 75.—This cut shows how, by mechanical means, a return card can be given both a mechanical and a mental appeal.

Then if the return card gets separated from the main piece, or is laid aside, the reader has the whole story there and will feel free to act, when otherwise he might delay by wondering whether he remembered the original offer and in thinking it would turn up in due course.

In preparing the return card (or other come-back) as a part of the mailing piece be sure that it is logically placed, easily detached, and follows the rest of the rules set forth in this Section and in Section 250.

Fig. 75 illustrates a postal card separate from the mailing piece but attached with a sticker, while on Fig. 76 the return cards are an integral part of the mailing pieces. If properly handled, experience shows that *separate* cards are more effective than attached cards or cards made with and as a part of the mailing piece.

270. Watch the Size in Planning Mailing Pieces.—One mechanical angle so simple and obvious that it would seem unnecessary to mention is the planning of the size. Especially should size be borne in mind when heavy weights of cardboard are used. Postmen fold heavy cardboard and break it. Watch a postman deliver his mail in a big city, see the strap he has about the different lots, and when you plan a piece remember that strap and its leverage.

271. Mechanical Methods of Keying.—You “key” direct advertising as a method of knowing the source of the inquiry. The original method of keying was by fictitious street addresses; 21 Main Street meant a broadside, while 22 Main Street meant a booklet, and so on. Other methods include the use of different colored cardboard, or different colored inks on the same colored cardboard, or again by slightly changing the name of the booklet, or referring to it by name, number, letter, or by a peculiar description each time as “Our home-decorating book,” “Our booklet on how to decorate a home,” “The home-beautiful booklet,” and so on. Most inquirers copy from the original advertisement. Dates, localities, salesmen's names (actual or fictitious) are a few other methods of keying.

QUESTIONS FOR CLASS WORK OR REVIEW PURPOSES

1. Wherein does this chapter differ from material in Chapters VIII and X? Explain.
2. Give the several different kinds of covers.
3. Would you expect to print a 13-page book? Why not?
4. Explain the follow-through principle. See if you can find a sample of direct advertising which violates this principle.
5. Would you recommend a campaign of six pieces, all cut-outs? How about three?

6. Choose from any available source specimens of the various methods of binding a book.

7. At the local stores see if you can find some specimens of good and bad planning of imprint space.

8. Give the principle for planning, from a mechanical viewpoint, return cards, and order blanks.

CHAPTER XII

THE TYPOGRAPHY

The thought or idea to be communicated acquires or loses force, directness, clearness, lucidity, beauty, in proportion to the fitness of the typography employed as a medium.—GEORGE FRENCH.

272. **Typography Is the Vehicle of Expression.**—You have a direct-advertising campaign all planned out in accordance with principles previously laid down, but to *express*—communicate—that idea to your possible prospects the various physical forms must be *duplicated* in some way, as we shall take up in Section 327. But no matter what method of duplication is decided upon the words, ideas, thoughts will be conveyed, at least in large measure, by *type*.

“The New Standard Dictionary” defines *type* as a piece or block of metal or of wood, bearing on its upper surface, usually in relief, a letter or character for use in printing; also, such pieces collectively. Even if the physical form is a letter, form or personal, it will be reproduced from type. Typography and display are inseparably interwoven, to be sure, and both are means of expression. The six main methods of display—which is in a way the *emphasis* we would use if we were talking our message—are: (1) Display type; (2) Body type; (3) Illustrations; (4) Color; (5) Margins and arrangements of pages, columns, etc., and (6) Hand-lettering, borders, ornaments, etc.

In this chapter we shall take up only the matter of typography, the basic—and simplest—form of expressing and emphasizing our idea.

273. **Typography Not to Be Confused with Multiplicity of Type Styles.**—In studying typography it should be

emphasized early that there is no need for a multiplicity of type styles, and this book will not indulge in page after page of Piquant, Petite, Mon Petite, Paralyzing, and Powerful, families of type styles in all their different ramifications, of body, bold, italic, extended, condensed, extra wide, outline, and the like. You can get an idea of the enormous number of type styles by securing a specimen book from any of the large type-founders; there are as many styles of type as there are styles of men's collars, and at least a few new ones each season. We shall try to stick to the study of typography only; or, rather, the expressing of the idea by the use of type.

Perhaps the best illustration of non-necessity of the many different styles of types in printing offices is this paragraph taken in connection with the one which follows. This paragraph is set in *élite* typewriter type.

This paragraph is set in pica typewriter type. With these two styles of type practically 100 per cent of all personal and form letters are reproduced.

Those experienced in printing will know that the exact size of actual (the preceding paragraphs are set in imitation typewriter type) typewriter type is not the same as of printer's type. Considering *élite* and pica typewriter type for the moment, Louis Victor Eytinge, in *Mailbag* for May, 1917, went on record as saying: "Actual tests have demonstrated that *élite* type generally is more efficient than pica. Not only is it the most generally used style of type-face, but through its compactness and size it permits use of larger margins and between-paragraph spacing. However, there are exceptions."

274. What Typography Must Do.—Benjamin Sherbow, author of "Making Type Work," Sherbow's Type Charts,

and an acknowledged expert on typography, sums up what typography must do in two brief sentences:

First: Attract the reader's attention to the message.

Second: Hold the reader's attention until message is read.

Every planner of direct advertising should make these two sentences a part of his working creed.

275. Technical Details About Type.—For clarity it will be necessary to take up a few technical details about type.

Almost without exception in every style or face (by this word we have reference to the formation of the letters in a style of type) of Roman type you will find:

1. ALPHABETS OF ROMAN CAPITALS OR "CAPS" OR "UPPER CASE" AS THE PRINTER CALLS THEM.

2. ALPHABETS OF SMALL CAPITALS KNOWN AS "SMALL CAPS."

3. alphabets of small letters known as "lower case."

4. A FOURTH SERIES KNOWN AS *ITALICS* IN "CAPS."

5. *as well as italics lower case.*

"Case" is the compartment in which the type itself is kept by the printer, the "upper case" holding the capitals and the "lower case" the small letters.

"Roman" in its capitals was derived from the architectural alphabet of the Romans and in its "lower case" letters from the written books of Italian copyists.

This line is set in Caslon Old Style (Roman).

Most Roman type faces may be placed in one of two classes: "Old Style" and "Modern." This paragraph is set in De Vinne, a Modern Roman type. Old Style, as a rule, shows a greater freedom of design. Old Style serifs (see Figure 77) are usually oblique, while Modern serifs are generally horizontal. For example, a lower case "l" in Old Style types has the top of the letter finished off with a slanting stroke (or serif), while in Modern types this finishing stroke is horizontal.

In addition to Roman and Italic, mentioned in the preceding paragraphs, we have Text or Black Letter and the misnamed

"Gothic" type, devoid of serifs, primitive in design, and lacking in those elements of interest and artistic value usually found in other Roman type faces. Its blackness is offensive to the eye despite the simplicity of the characters and it cannot be recommended for general use.

This paragraph is set in true Gothic type known as **Text, or Black Letter**.

The preceding is rather hard to read, though it is suggestive of quality at times as in Figure 78C.

Italic, to some extent an inclined Roman, in "lower case," was introduced by Aldus four hundred years ago, and capitals later by Garamond. Italics are used for emphasis in body matter and for variety in type effects. It does not present a legible appearance as a body type in solid paragraphs.

This paragraph is set in **Antique No. 3 Bold**, which is the very simplest form of display, but see Section 278.

"Points" are the units upon which type sizes are based. They are now standardized by all type-founders. A point is one seventy-second of an inch.

This is 6 point De Vinne.

This is 8-point De Vinne.

This is 10-point De Vinne.

Among the other sizes of type are 12-, 14-, 18-, 24-, 30-, 36-, 42-, 48-, 60-, and 72-points, though some faces are found in odd sizes like $4\frac{1}{2}$ -, $5\frac{1}{2}$ -, 7-, 9-, and 11-point. Wood type, used for large handbills, posters, etc., may be had in very large sizes, some of them inches deep.

"The em" is a square, each side of which is equal to the height of body of that type. For example, a 10-point em is a square 10 points by 10 points, thus M.

The 12-point em, known as "pica," is always used as a unit to measure the length (or measure, as it is called) of a line of type, the width of an advertisement, or column. For example, a standard newspaper column is known as 13 ems pica, or $2\frac{1}{12}$ inches. A few Metropolitan newspapers use the $12\frac{1}{2}$ ems pica column, however.

"Quads" are pieces of type less than type height for making indentions, filling out lines, and so on.

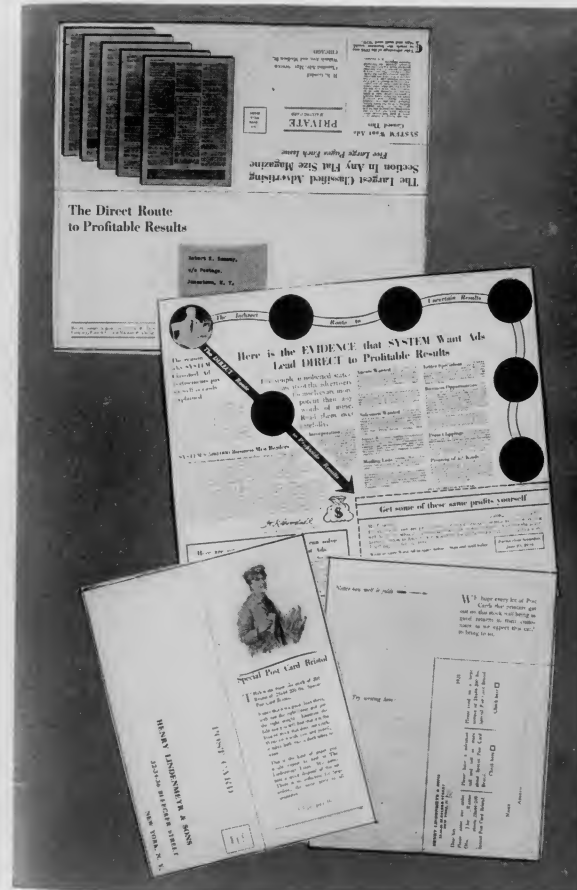


Fig. 76.—Mailing pieces which have the return card as an integral part of the piece itself as represented in the above illustration. Note, in the case of the *System* card, the use of the arrow to lead the prospect's eye.

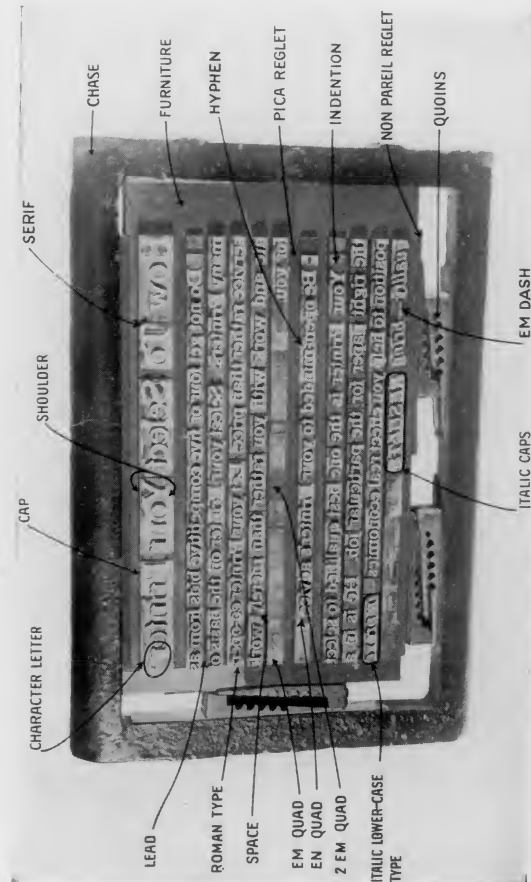


Fig. 77.—Photographic reproduction of the type matter for a small mailing card, locked up in a chase ready for putting on the press. See text for details.

"Spaces" are blank pieces of type also lower than the type face. They are used to separate words and sometimes to separate the letters of a word. This phrase is "letterspaced."

"Leads" are thin strips of metal, inserted between lines of type to "open them up"—and like quads and spaces the leads are not so high as the type and therefore do not print. If they printed they would be in effect underscore marks. This paragraph is spaced with 1-point leads. It takes 12 of these leads to make a pica.

This paragraph has 2-point leads, meaning 6 to the pica; other leads are 3-, and 4-point, referring, respectively, to 4 leads to the pica, and 3 leads to the pica. When two two-point leads are inserted between lines of type the spacing is known as *double leaded*.

Strips of 6-point and 12-point material are termed "non-pareil" and "pica" slugs, respectively.

Fig. 77 illustrates a small advertisement as it would appear locked up in a chase (the frame holding the type, quads, leads, borders, furniture, etc.).

276. How Type May Be Set.—Originally all type was set by hand. That is, the individual letters were taken out of the upper, or lower case, with the necessary spaces, quads, leads, and so on, to make a *form*, as the printer terms a set-up advertisement, and then printed from those original types.

In hand composition (the printer speaks of setting up type by any method as "composition") the compositor "justifies" each of the lines to make them of equal length by inserting letter-spaces of *varying* thickness between the words so as to make them appear to the eye of the reader as equally spaced. Take a page of typewriting: note how sometimes two words seem farther apart than two others, especially where the words end with "y" and start with "e," for example. This is because the spaces are all alike; in hand composition whether the letters seemed to fit in together or not the composition would make them please the eye by spacing.

The *linotype* is a machine for setting type, A LINE AT A TIME; the line when cast in melted lead and hardened by the machine being known as a slug. A linotype has a keyboard somewhat like a large typewriter, and *magazines* of the various styles of type it will set, usually body types only, from 6- to 14-point. If there is an error in a line of material set by the linotype the entire line must be reset. This book is set on the linotype.

Monotype composition requires two machines. One keyboard, operated like a typewriter, cuts perforations in a strip of paper, making that strip resemble the playing roll of a player-piano. This strip is then placed in a second machine which casts and sets up the type ONE LETTER AT A TIME. In monotype composition each letter or character is a separate unit, and corrections may be made of any character in a line without resetting the line.

Monotype composition is especially recommended for tabular matter broken by rules, such as price lists, or where there is much "running around" to be done. By "running around," the printer has reference to setting type to go at the sides or above or below a half-tone or other illustration.

277. **Experts Agree that Simplicity Spells Success in Typographic Display.**—There is no typographic display expert who will not most emphatically state that *simplicity* spells success in typographic display. Hal Marchbanks says: "All print is intended to convey a thought. The simplest way to convey a writer's thought in print is to arrange the message in a simple, direct, easy-to-read way." (*Printers' Ink Monthly*, January, 1920.) Edwin Hamilton Stuart before the Quotoright Club of Pittsburgh said: "Good typography is simple." Everett R. Currier before the New York (1919) convention of the United Typothetae of America repeated: "When all is said and done, there is one word which stands out clearly above all others as the guiding star to good typography—that word is *simplicity*." Many others might be quoted on the point; these few will show their agreement. Benjamin Sherbow in

speaking before the Philadelphia convention of the Associated Advertising Clubs made this quotation as, in his opinion, underlying all good typographic display: "When an idea will not bear a simple form of expression, it is the sign for rejecting it."

278. **Securing Simplicity in Typographic Display.**—Simplicity is secured in typographic display in this manner; namely, by using plain, legible type, and not by mixing up a half-dozen styles and shapes and sizes. Theodore Low DeVinne, the famous New York printer, first president of the United Typothetae of America, set forth the way to better typography through simplicity in the issue of *Printers' Ink*, for January 7, 1891, when he said, in part:

"Too many faces of type are used in miscellaneous display. If the compositor is equipped with a full series of this face [gothic] he has no need for antiques, titles, clarendon, or any other plain face. The greater variety of faces he puts on a page, the worse he makes that page look." At that time Mr. DeVinne, who is the author of several books on composition and other printing processes, expected that customers would object to this "simplicity."

Mr. Currier in the talk referred to in Section 277 gave this specific advice on the subject of securing simplicity through type faces now used: "We find among the old styles the recognized leaders, Caslon, Goudy, Kennerley. The modern faces provide us with our staunch friends Scotch Roman and Bodoni. The antiques give us the venerable Old Antique (or Bookman) which nobody can tire of because of its plain, clear, colorful simplicity."

All of these types are old-style or Roman types, it will be noted, and Mr. Currier added, with reference to the bold types, "There are few bold faces that look anything but ugly, that do not disfigure instead of enhance the message." He then recommends as excellent bold faces, one modern—Bodoni bold (see Figure 78A) and the other old-style—Goudy bold.

The three preceding paragraphs, set respectively in 10 pt. old-style Roman, 10 pt. old-style Bold, and 10 pt. Bodoni bold, illustrate the fact that there is much to be gained by simplicity and that legibility is secured by plain easily-read, not too heavy types.

Through the courtesy of Ellsworth Geist and *Printers' Ink Monthly* we illustrate by Fig. 78 six different styles or faces of types, and cover in these types practically every form of *atmosphere* any direct advertiser might want.

279. **Making the Typography Attract Attention.**—In Section 274 we gave Mr. Sherbow's two essentials of typography. The first of these is to attract attention. He adds that there are two main ways of attracting attention to a message by typography:

- (1) By good looks.
- (2) By liveliness.

The first is secured by (a) making the printed message pleasing to the eye, by careful choice of type face, as well as other display, without overdressing; (b) conforming the physical dress of the printed page to the character of the message (see Fig. 78); (c) avoiding superfluous and distracting ornaments and decorations; (d) relieving the type by white space.

The second comes from making the printed page appear to have an interesting LIVELY story to tell. Mr. Sherbow secures this in two main ways: (a) by lively display heads and subheads, using for display type any type which by *contrast* to the body type sticks out and calls attention to itself, and (b) by breaking up the page into short paragraphs so as to make the page sparkle.

Quite frequently the main message is carried entirely by the display lines, and the display must:

1. Stand out.
2. Be clear and readable.
3. Be good to look at.
4. Be so arranged as to be taken in at a glance.
5. Be well-dressed but not OVER-DRESSED. All emphasis is no emphasis.

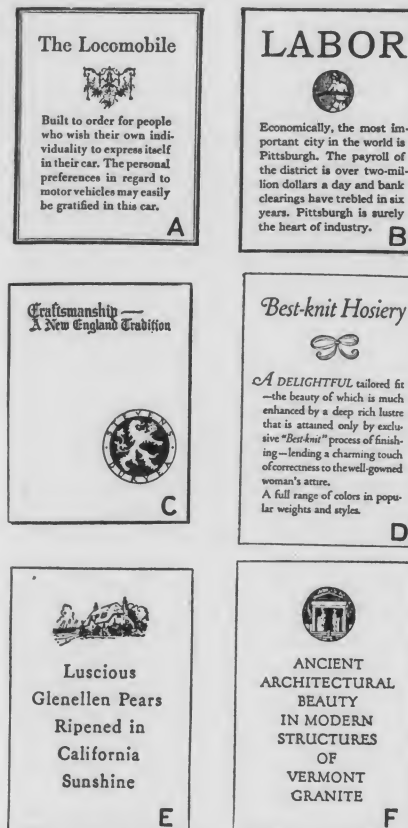


Fig. 78.—A. Bodoni is an aristocrat. B. Antique type expresses utility. C. Gothic, or what is more generally known as Old English or text type, must be used wisely. D. Cloister type is distinctly feminine. E. Caslon serves well everywhere. F. Forum type has classic dignity.

280. Making the Typography Hold the Attention.—The other essential of good typography, as outlined by Mr. Sherbow in Section 274, is to hold the attention once it is secured. He claims there are but two ways of doing this—(1) By orderly arrangement, and (2) through ease of reading.

Direct advertising fails more often to follow the idea of orderly arrangement, especially in folders, circulars, and the like, than any other form of advertising. For orderly arrangement means absence of confusion. It means making it easy for the reader to follow your printed message IN SEQUENCE. Section 263 had reference to the importance of the "follow-through" in direct advertising. That was the viewpoint of the mechanics of folding, but it is equally applicable from the standpoint of typography. No eyes, unless very much interested, will follow a series of contortions to keep up with an involved message.

Ease of reading is secured by avoiding dark backgrounds for type display; by not setting long lines or paragraphs, or whole pages in capital letters; by using sparingly italic or bold face for text or body type, for they are hard to read and tire the eyes.

281. The Size and Face of Type Help to Hold Attention.—If you choose a type that is good to look at, and every stroke of every letter is clear and instantly recognizable (you probably recall standing before the old family organ or piano and gazing with wonder at some Old-Style English lettering puzzling out whether the first letter was an "M" or a "W") which means a design with which we are familiar through long practice of reading, you have taken the first step towards holding attention through easy reading.

The size of type is next in importance, and small type is not encouraging to the eye; on the other hand, type may be entirely too large for easy reading.

The length of the line is governed in a measure by the size of the type used; the smaller the type, the shorter the line, as a general rule.

Gilbert P. Farrar, in "Typography of Advertisements that Pay," lays down these rules for the length of line:

"Do not set 6- or 8-point any wider than 3 inches (this is 18 pica ems); 10-point any wider than 4½ inches (which is 27 pica ems); 12-point any wider than 6 inches; 14-point, 7½ inches; 18-point can go as wide as 10 inches."

282. Judicious Spacing Helps to Hold Attention.—There are five methods of judicious spacing, according to Sherbow, which will help to hold attention: (1) Between letters, especially in lines of all capitals—where they are used (though their use is to be discouraged because they are hard to read); also at times desirably in lower-case display lines, but should be avoided in lower-case body type; (2) Between words and sentences; (3) Between lines, or leading. Easy-to-read comes from permitting enough white space to show through to allow a clear passage for the eye; (4) Paragraph spacing; either by indentation of first line, or white space where flush paragraphing is used; and (5) in the use of display, for display type needs plenty of "breathing space," which means white space.

283. Margins of a Book Page.—The approved margins for a well-designed book page are that the narrowest margin appear at the binding edge; a somewhat increased margin at the top of the page; a still larger margin at the outside edge, and the largest margin of all at the bottom of the page. These same margins may well be used in designing a good display of a form letter or personal letter, considering the right-hand edge as the binding edge. Margins for pages, or folds of folders, broadsides, and the like should follow the same rule as book-page margins.

DeVinnie, in "The Practice of Typography," on the subject of margins makes this statement: "The proportions may be roughly expressed by these figures for the plain octavo (see Section 493): For visible back margin (after sewing) 4 to 5 picas; for head margin 5 to 6 picas; for front margin 7 to 8 picas; for tail margin 8 to 9 picas. It will be understood that these are the measurements of the leaf after sewing and trimming. The width of the paper

280. Making the Typography Hold the Attention.—The other essential of good typography, as outlined by Mr. Sherbow in Section 274, is to hold the attention once it is secured. He claims there are but two ways of doing this—(1) By orderly arrangement, and (2) through ease of reading.

Direct advertising fails more often to follow the idea of orderly arrangement, especially in folders, circulars, and the like, than any other form of advertising. For orderly arrangement means absence of confusion. It means making it easy for the reader to follow your printed message IN SEQUENCE. Section 263 had reference to the importance of the "follow-through" in direct advertising. That was the viewpoint of the mechanics of folding, but it is equally applicable from the standpoint of typography. No eyes, unless very much interested, will follow a series of contortions to keep up with an involved message.

Ease of reading is secured by avoiding dark backgrounds for type display; by not setting long lines or paragraphs, or whole pages in capital letters; by using sparingly italic or bold face for text or body type, for they are hard to read and tire the eyes.

281. The Size and Face of Type Help to Hold Attention.—If you choose a type that is good to look at, and every stroke of every letter is clear and instantly recognizable (you probably recall standing before the old family organ or piano and gazing with wonder at some Old-Style English lettering puzzling out whether the first letter was an "M" or a "W") which means a design with which we are familiar through long practice of reading, you have taken the first step towards holding attention through easy reading.

The size of type is next in importance, and small type is not encouraging to the eye; on the other hand, type may be entirely too large for easy reading.

The length of the line is governed in a measure by the size of the type used; the smaller the type, the shorter the line, as a general rule.

Gilbert P. Farrar, in "Typography of Advertisements that Pay," lays down these rules for the length of line:

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lost by trimming or concealed by sewing must be estimated and allowed for in the proposed margin on the pattern sheet." For pages other than octavo size the proportions 4—5—7—8, at the back, top, front and bottom, respectively, may be regarded as perfectly correct.

In mail-order catalogues we find type crowded to the edge of the pages, but bear in mind their lack of ease in reading is offset by their alluring copy and PROMISE OF LOWER PRICES. It may be stated parenthetically that mail-order catalogues permit shopping.

284. Arrangement of Special Pages.—In the center of a saddle-stitch book, for example, you have two facing pages referred to as a *center-spread*. Special designs are often used in arranging these pages, especially in a house organ, or advertising booklet, but not generally for a catalogue. Fig. 86 A illustrates the center-spread of an envelope-inclosure sized booklet, showing use of art-work in connection with typographic display.

285. Laying Out the Title Page.—The title page is the threshold of the booklet, catalogue, and portfolio. If effectively planned it can be a big factor in making the booklet or catalogue successful. Its main purpose is to lend atmosphere to the booklet. *Printers' Ink Monthly*, for March, 1920, laid down these rules: "The less put in a title page the better. It should be simple, open, delicate and unaggressive. It should not be overburdened with detail. It should merely hint at the good things to follow." Figs. 79 and 80 represent several excellent title pages.

Study the title pages on Fig. 79 with the cover pages of the same books pictured on Fig. 13, and note how the title page leads the reader into the booklet.

286. Headlines and Subheads.—Headlines are the salesmen of your "copy" or body (text) matter. Typographically, headlines should be set so as to help sell the *idea* rather than to suit the printers' taste. This means "break by sense."



Fig. 79. The title pages of three of the booklets described and illustrated elsewhere in this work. Note the use of hand-lettering in each case. The tint block used in the piano booklet adds distinctiveness.

Here is a folder, the outside display line reads: "The Peacock is a Pretty Bird—" and inside we get this:

But it takes the
HOMELY OLD HEN
to deliver the goods.



Fig. 80.—Three title pages that show good balance and dignified appeal. Name of publisher should be on the one, "How Advertising Helps Salesmen."

The headline is broken up into lines that read with sense. Compare the above with the following:

But it takes the Homely Old
Hen to Deliver the
Goods.

Subheads are not only placed in the same relative position as main heads, display lines, but also may be set at the side, or in the margin, or even cut into the body type, as illustrated in Fig. 81.

Headlines and subheads in letter reproductions: While except in printed letters, it is not usual to consider that there are headlines, or subheads in letters, the truth is that the opening paragraph is to the letter what the headline is to the printed piece of direct advertising as suggested in Section 248. Strictly from the standpoint of display and emphasis consider the opening paragraph as a headline, try to arrange it mechanically so as to attract attention. This simple rule is a means of eliminating "We" as the opening word of the first paragraph of effective letters.

Short paragraphs may be utilized within letters as "eye-catchers."

Likewise you can make the postscript a powerful piece of advertising display in the form letter. Some of the most efficient planners of letters spend more time on the opening paragraph and the postscript than they do on all the rest of the letter, for they feel sure that if they can get the prospect to read the first paragraph he will read the rest of the letter, and if the prospect reads the letter they plan on using the postscript as the "cracker" to the whip, the final urge to action. The postscript is also used for special offers or in making separate propositions.

Other means of emphasis within letter reproductions is the use of all capital letters, though hard to read. Words may be spaced out as these words are, but this, too, makes the line hard to read. The underscore (with its limitations) is referred to in Section 336.

Since two-color ribbons are being used more and more, form letters are often typed in two colors, the head-

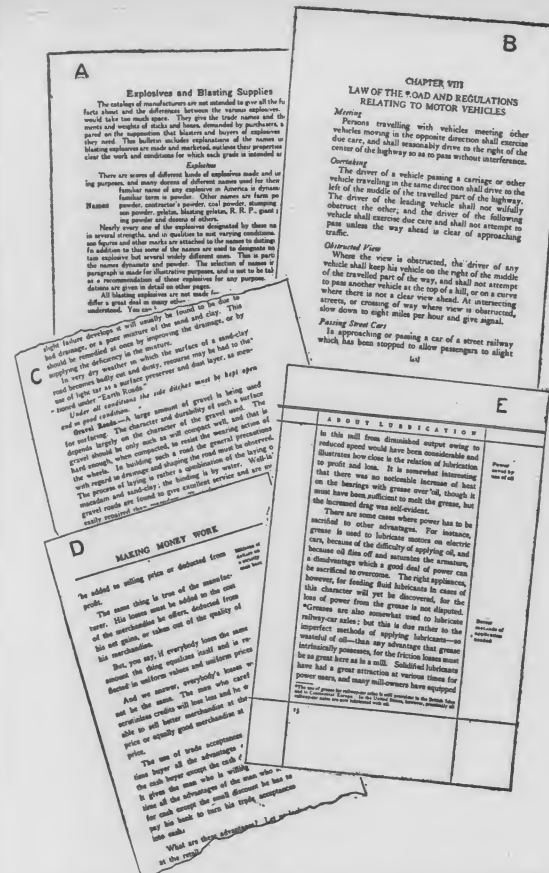


Fig. 81.—This line engraving illustrates several methods of using subheads and sideheads. A. Examples of regular, centered subhead (Explosives and Blasting Supplies) and cut-in sideheads (Names). B. Here the subhead, in italics, is set in a line by itself at the side and not cut-in. C. Subhead is set in bold-face and placed in the first line of the paragraph. D. Subhead or sidehead entirely in margin. E. Same as example D except that subheads are cut off from page by rule borders.

lines and subheads (or the copy that would be equivalent to them) being printed in red.

287. Initials, Ornaments, and Captions.—Ornaments are not in vogue now as they once were typographically. Fig. 24 shows the use of an "initial" I to attract attention to the beginning of the message. Fig. 11 C illustrates the use of a two-color initial with a printed letter. Personally we feel that the initial used is several sizes too large for the letter. A comparison of the various inclosures on Fig. 25, with and without initials, will show how one is lost by reason of the large amount of white space, while a second is of a different face of type and inharmonious. Fig. 24 represents good use of the initial and also of the ornamental rule at the top. Initials should not be too far away from the rest of the word and they should not conflict with the rest of the typography.

Captions under illustrations are a form of typographic emphasis often overlooked by users of direct advertising. Where an illustration is used very frequently, the adding of a strongly written information caption will make the illustration more effective. Usually captions are set in italics, though this is not necessary.

288. Planning the Typography.—Four things to consider in planning the typographic layout of any direct advertising are:

(1) The character of the copy, and the adaptation of a face of type which will harmonize with the business of the advertiser, if possible. For example, a more stolid type is necessary for advertising labor (see Fig. 78 B) than in appealing to the ladies (see Fig. 78 D).

(2) The audience appealed to; that is, men, women, children; and various subdivisions such as business men, professional men, housewives, mistresses of mansions, etc.

(3) The proportions of the type page, or fold. Remember the golden mean is as 3 is to 5; Figs. 79 and 80 are all in proportion to the golden mean.

(4) The surface of the paper on which the job is to be printed.



Fig 82.—Adding the illustration to the letterhead produced an increased return from letters sent out to the same prospects. See text for details.

Here are a few questions you should ask yourself in planning the typography of any piece of direct advertising: What must this piece do? How can I so plan the typography as to attract most quickly the reader's attention? most easily hold it to the end? How can I make it easier for the reader?

Mail-order houses test most carefully their catalogues to find out the pulling power of various typographic arrangements, and one mail-order man in *Printers' Ink* for October 17, 1918, made this statement about the mail-order catalogue: "If the catalogue is to pay, it must be compact—it must show and say as much as possible in the smallest space possible, without sacrificing readability."

One thing every user of direct advertising should get firmly fixed in mind with reference to typography and that is the fact that more than a few words set in all capital letters are very hard to read. With some capitals occur awkward breaks between letters because they are not formed for such use. Use capitals and small letters ("caps and lower case" the printers call them) to secure legibility in headlines and subheads.

Aside from the points we wish to emphasize, all of any advertisement may be set in body type, and in closing this chapter which has necessarily been very brief, let us quote this from Sherbow's "Making Type Work," a most thorough and valuable guide to good typography:

"Only *remember* what EMPHASIS is for: to place *significant stress*. If you try to emphasize *everything*, you have a *tiring monotony of emphasis*, WHICH IS NO EMPHASIS AT ALL. As the typography of *this* paragraph shows."

QUESTIONS FOR CLASS WORK OR REVIEW PURPOSES

1. Name the five methods of getting emphasis in direct advertising.
2. What must all typography do?
3. If possible, visit a printing office and become familiar in a practical way with definitions in Section 275.

4. In what ways may type be set? Give advantages of each method.

5. What is the fundamental principle underlying all strong typographic display?

6. How may it be secured?

7. Describe ways of making typography attract attention and hold that attention.

8. Suppose you had to prepare a catalogue for a mine shovel, what kind of typography would you suggest? For pearls?

CHAPTER XIII

PICTORIAL AND COLOR DISPLAY

One picture is worth a million words—if it is the right picture.
—ARTHUR BRISBANE.

289. The Appeal of the Picture Is Universal.—Headlines, subheads, initials, ornaments, and the like have been treated in Chapter XII, and we will now take up the remaining forms of display or emphasis in direct advertising; namely, pictorial and color display. The appeal of the picture is universal, and color is a powerful mechanical device, as will be set forth in Sections 299 to 302, inclusive.

Reread the epigram of the acknowledged "wizard of words" at the chapter-head to get a clear idea of the enormous power behind the right picture.

Marshall Field & Company, according to R. A. Brown, in *Printers' Ink Monthly*, December, 1919, tabulated the reasons which readers of the *Chicago American* gave why they thought Field's advertising dominated, as follows:

Illustration, 22 per cent;
Appeal to saving, 21 per cent;
General appearance, 15 per cent;
Impression of reliability, 14 per cent;
Authoritative style, 12 per cent;
Timeliness, 7 per cent;
Miscellaneous reasons, 9 per cent.

Or, totaling illustration, general appearance, and impression, we have 51 per cent. What was true in the case of Field's advertising would be true of almost any form of advertising; even the mail-order houses find pictures are powerful sales-makers.

290. Pictures May Be Used in All Physical Forms.—Pictures, or, properly speaking, illustrations, may be used

in all the physical forms of direct advertising. Fig. 82 illustrates how pictorial treatment has been added to the letterhead. C. E. McDaniel and A. S. Lee, in reporting the results of this addition to the letterhead in *System* for April, 1920, state that while the plain letterhead only brought 800 replies from 3,000 mailed out, three years later the letterhead with the house on the top of the letterhead and the same design on face—used for back—of the envelope, brought 2,200 replies. The other illustrated letterhead brought 1,200 replies from a list of 2,000 dealers. The same list was used in each test mailing, a period of more than a year intervening between tests. The same copy was used in each test, too.

Fig. 83 indicates the use of a pictorial illustration on an

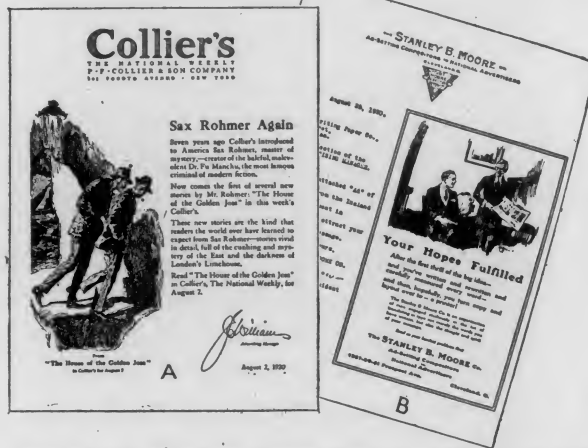
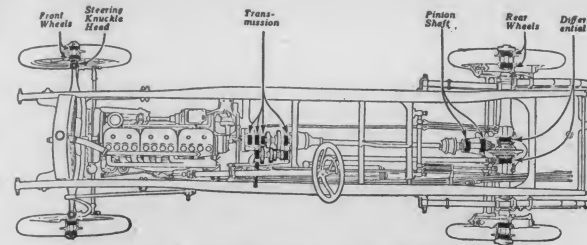


Fig. 83.—A. A complete printed letter. The drawing is made by the pen-and-ink process. B. The personal letter is typewritten, but the specimen advertisement is printed. The heading of the letter is die-stamped (embossed).

ordinary form letter, and on a printed letter. Fig. 84 illustrates how pictures are supplemented by a mechanical



PERFECTION PATENTED RETORT FOR STEAMING WOOD
MANUFACTURED BY
PERFECTION WOOD STEAMING RETORT CO.
Parkersburg, W. Va.
Jan 28rd, 1920.

The Art Metal Constr., Co.,
Jamestown,
N. Y.

Gentlemen;

It is to our mutual advantage to eliminate a lot of unnecessary correspondence.

Therefore, we'll skip right to the point.

We have written you several times in the hope of convincing you that an installation of our Wood Steaming Retorts, would mean a wonderful saving to you in your ending department, as the many savings they will make as per the Guarantee herewith enclosed, and we would like very much to have you give them a trial.

We have just gotten out our New Catalog which describes and illustrates our Improved Process fully. (Its free for the asking) and we want to send you this Booklet if you care to look it over, as we feel that you would find many points of interest in same, even if you are not now interested in same, you no doubt will be sooner or later.

Align on the bottom of this letter, or on the enclosed card will bring you the Catalog.

Yours very truly,
PERFECTION WOOD STEAMING RETORT CO.
W. H. Adair

SEND ON YOUR CATALOG WE WILL LOOK IT OVER.

Fig. 84.—To the pictorial appeal in this letter we have added the straight line as an unusual mechanical appeal. This makes almost too much display, though part was in a light color in the original. The other illustration represents the use of arrows to clarify a mechanical illustration.

method of emphasis—the drawn line. This latter is what might well be termed a “stunt.”

The use of pictorial display in all the other forms of direct advertising is usual, as is indicated by the specimens shown throughout this work. Occasionally, too, illustrations have been printed throughout the reading matter in a letter, but this usually distracts the eye and defeats the purpose.

291. Picture Must Be the Right Picture.—Not every picture, or any picture, will do; it must be the right picture, as Brisbane so wisely added. All too often a “stock,” or “syndicated,” picture is used merely because it is a picture, and the finished piece does not produce. You have a picture of a hand picking up coins and the phrase: “There’s Money in This for You.” Thus a finely prepared piece of copy is wasted by a generality in picture form. The same idea *pertinently* tied up with the business advertised might be just the right picture. The picture has another advantage as compared with type. The eye can only focus on one thing at a time and since the artist understands composition he in his work leads the eye from place to place in a natural way. What is to be the right picture is something which can only be decided in each individual case, but this principle should help: The picture must help to attract *relevantly* the attention of the prospect and consciously or unconsciously help to turn that attention into interest.

This bit of proof reported by G. A. Nichols, in *Printers’ Ink Monthly*, December, 1919, shows the value not only of pictures but of *more* pictures: A mail-order house using 36 numbers on a single page (illustrated) as against 26 numbers illustrated with larger pictures in its preceding catalogue brought double the returns. Another used 14 illustrations of collars as compared with 7 and secured 25 per cent increase in business. Still a third house by adding one more illustration to a number of pages which carried only two illustrations increased sales in a certain line 30 per cent.

292. Headlines, Borders, and Similar Devices for Emphasis Often the Work of Artists.—The work of the artist and that of the compositor-printer often overlap. This is particularly true in the production of headlines and borders for the various physical forms of direct advertising. Fig. 85 represents an entirely hand-lettered business card, together with the same card as entirely set up from type without a border. These illustrations, by courtesy of the *National Printer-Journalist*, which might almost be classed as arguments against hand-lettering, point a moral. Use hand-lettering with discretion. Do not try to hand-letter

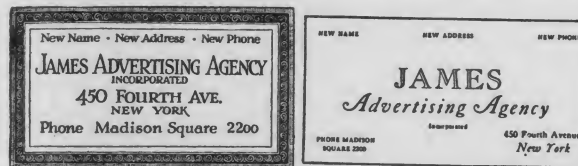


Fig. 85.—Compare the all hand-lettered card on the left with the dignified card set wholly in type on the right, to prove that one may get too much of even a good thing.

an entire advertisement; it would be tiresome. Use hand-lettering for headlines, brand names, firm names, and the like. W. Livingston Larned, a famous artist, gives this rule: “Use type if the artist’s endeavor fails to incorporate charm, character, animation—pictorial value. If there are more than fifty words, straight type is advisable.” While Gilbert P. Farrar, a typography expert, in his book, “Typography of Advertisements That Pay,” says this: “Many all-type advertisements would be materially improved by the use of several ‘spots’ of hand-lettering. And there are many advertisements whose message is materially weakened by the use of too much hand-lettering.”

Fig. 86 C shows good use of hand-lettering. The one word “kimonos” as it has been hand-lettered would “put the idea over.”

Frederic W. Goudy, the type designer, in *Printers’ Ink Monthly* for September, 1920, answers the question now

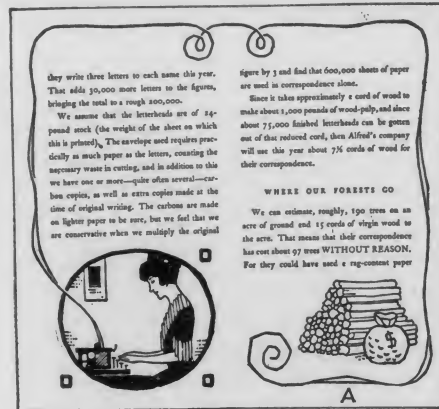


Fig. 86.—A. How the artist has inclosed the center-page spread of a small advertising booklet by drawing a border. B. Statler gets a continuous appeal through using the same standardized border design on all his advertising (booklets, magazine advertisements, etc.). C. Here the one word "Kimonos," even without the suggestion of the Japanese girl, would have "put over" the idea. Type could not do this.

probably in the reader's mind: "Why use hand-lettering at all?" in this wise: "Hand-lettering is demanded in places where the artistic sense is better served by it than is generally possible by the use of set and fixed type forms. When harmonious with the type it is intended to accompany, it becomes a decorative element. The artist has the opportunity of shaping his letters with more freedom, of placing them where he likes and spacing them more exactly than type allows."

293. **Borders, Arrows, and the Like Aid the Reader.**—On Fig. 84 there is reproduced, greatly reduced, an arrowed illustration of an automobile chassis. These arrows are the work of the artist and simplify the illustration considerably. The reader's eye is often led from the offer to the postal card, or other inquiry form, by means of a hand-drawn arrow, or other similar display device. An examination of the illustrations in this book will show how several pieces have been improved by use of arrows or similar leaders. Fig. 86 shows one use of the arrow.

Fig. 86 A illustrates how a border was used in the center spread of a small booklet. Often each page of a booklet or catalogue is inclosed within a border, and frequently this is hand-drawn by the artist. Some borders are purely decorative or ornamental and others are suggestive either of the product, its uses, or to help consciously or subconsciously "to put over" an idea or thought to the reader. Fig. 86 B, for example, shows the front cover of a small piece of direct advertising issued by the Statler hotels. The border design used on it is followed in all these hotels' direct and other forms of advertising.

At Christmas season a piece of direct advertising which of itself has little to do with the season may carry by a holiday border design a suggestion of the Christmas spirit.

In planning a series of direct pieces the border may be the only method of tying the individual pieces to the general series.

294. **Other Uses for Art Work.**—Other things which the artist can do to help direct-advertising producers, and

which are included under the general term "art work," are the retouching of photographs, sketching of machines from blue-prints when machines have not yet been built, and the like. Sometimes the entire background of a machine—say a farm tractor—will be "touched out" by the artist and the machine reproduced as standing alone. Or supposing the photograph of a tractor is taken on level ground, a muddy field may be "air-brushed" in under the tractor. Aside from cover designs, hand-lettering, borders, and retouching, the artist's aid will be found invaluable in making effective layouts, decorative treatments, and the like.

295. Many Methods of Producing Artistic Illustrations.—There are many different methods of producing artistic illustrations, and new processes or combinations of old processes come up almost daily.

Perhaps the simplest form of illustration is the photographic treatment, such as is used to produce the cover designs of bulletins shown on Fig. 54 as well as to reproduce the entire piece in Fig. 87 H.

Pen and ink, one of the more economical forms unless a great deal of detail is worked in by the artist, is often used. Figs. 83 and 86 A show examples of this style.

Next comes the use of the pencil illustration, and in Fig. 88 we find an example of a pencil-drawn design. Pencil illustrations are admirable for buildings, layouts, etc.

Charcoal drawings are made by use of charcoal on a paper with a rough surface. The treatment is sometimes combined with pen-and-ink work and dry-point execution. The plain charcoal drawing is effective where impression is desired rather than a showing of sharp technical details. Combined with pen-and-ink work or with dry-point treatment, it is possible to obtain this impressionistic effect and yet secure the sharper details that characterize both plain photographic reproductions and line drawings (see Section 304).

Closely approximating pencil and charcoal treatments are the results secured through the use of crayons, includ-

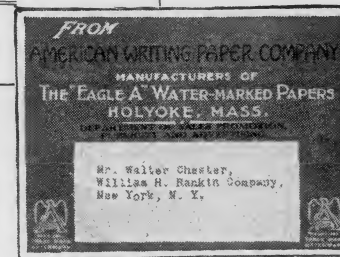
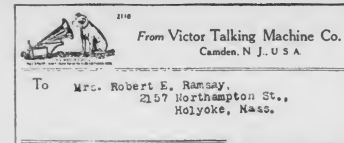


Fig. 87.—Top. An example of the use of the photographic appeal. This entire piece a postal card reproduced from a photographic negative upon sensitized paper. Below. Specimens of mailing stickers. Note the parcel post time-saving spaces on the Victor slip. See also Fig. 45.

ing pastels, lithographic pencils, and similar mediums. Illustrations handled in this manner are particularly effective where sketchy, at the same time striking, results are desired. Many broadside-posters are developed by this means.



Fig. 88.—A pencil drawing by Vernon Howe Bailey. From "Discovering New Facts About Paper," a portfolio issued by the American Writing Paper Company, Holyoke, Mass.

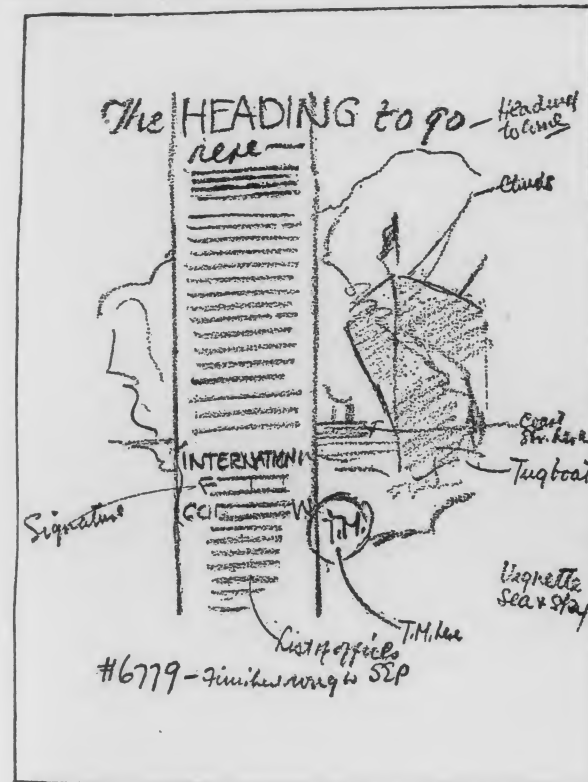


Fig. 89.—A "rough sketch" developed from the report sent to a firm of artists. What the artist had to work from will be found in Fig. 90A.

The use of the ross-board upon which to draw originals also produces many striking effects.

Wash drawings are what might be termed for the layman "imitation" photographic illustrations, for the artist has, by use of air brush and brush, simulated photographic effects without photographic exactitude. Many machines and other devices are built up by the artist through wash drawings.

By use of Ben Day, which will be described in Section 310, pleasing and comparatively inexpensive effects may be produced.

Lately there has been manifested a tendency to secure notably striking results by combining different artistic treatments. These are known as "combinations."

296. How Illustration Ideas Are Handled.—Fig. 90 A shows how one firm sent an idea for an illustrated advertisement to a firm of artists. Fig. 89 shows a pencil sketch of the "layout" as the artist conceived it from the salesman's report. Fig. 90 B shows the idea as "dressed up" for submission to the advertiser with the wash drawing of the ship, hand-lettering of the headline and signature. Fig. 90 C illustrates the same sketch as returned to the artist with corrections suggested by the advertiser marked upon it. Fig. 90 D shows the completed advertisement with copy set up in type and inserted. These several pictures, reproduced through the courtesy of the Associated Artists of Philadelphia, portray graphically how intelligent cooperation of the advertiser with the artist produces a pleasing combination.

297. Rules for Ordering Illustrations.—There is probably more direct advertising ordered for the sale of some form of machinery or equipment than for any other product or service. No matter how thoroughly the customer himself, or his advertising man, may understand the workings of a device, it is extremely difficult to put that understanding into words so clear that the artist who perhaps has never seen this particular machine at all will understand the minute details thoroughly enough to reproduce them



Fig. 90.—A. The written description as submitted by the artists' salesman. (See Fig. 89 for the first rough sketch.) B. The layout of the idea goes to the client for approval. C. It is returned to be trimmed and dressed for publication. D. The completed design.

perfectly—wheel, cam and shaft—in paint, for example.

We know of many cases where hundreds of dollars have been wasted on a single piece of direct advertising by failure to give the artist the necessary information. In fact, there is only one method of giving instructions so that any mechanical man can be absolutely understood and that is

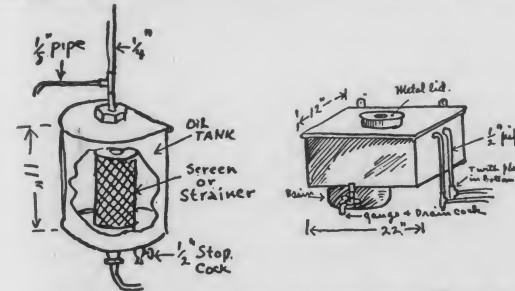


Fig. 91.—In ordering wash drawings, especially of mechanical subjects, the simplest and roughest sketches, with the details plainly marked, are a great help to the artist.

by using rough pencil sketches completely labeled. "No matter how rough and primitive they may be, they will convey principles and details more quickly than any amount of explanation," writes one firm of artists. This firm suggests rough sketches such as Fig. 91 (courtesy Indianapolis Engraving Company) even where blue-prints are available. These simple sketches will save money and time, especially when there are complex systems of piping or wiring, and will be valuable even when photographs are available.

298. A Principle for Using Various Methods of Illustrating.—No general rule can be laid down as to which of the methods described in Section 295 should be used for the illustration of any form of direct advertising, but a good safe principle can be suggested. That principle is to use some form of illustration other than that used by other firms, competitive or otherwise, when appealing to a similar

list. For example, if you are distributing your pieces to school teachers, and some firm has frequently used pen-and-ink sketches so as to have preëmpted them to their use almost, while another firm is using photographic illustrations, try pencil, crayon, oil, or some other method of illustrating your pieces sent to that list.

You are dressing up a printed sales-maker when you design a piece of direct advertising, so do not consciously use the same cut and style of clothes worn by others in the same field.

In this connection see Fig. 92, illustrating how to get "differentness" in art work, published here in conjunction with engraving processes.

299. **Color a Dominating Display Factor.**—Nature is lavish with her colors and man responds more readily and quickly to color than to any other display factor. Fig. 41 illustrates how a second color may be used advantageously even in a form letter. The wording "Save-O-says," etc., shown on the left side, is all in red, the rest in black. A Chicago mail-order house issued two editions of its catalogue, both identical as to text matter and illustration, except that in one edition every illustration of the firm's wares was printed in natural colors while in the other the illustrations were printed in one color, black. These two books were mailed in equal numbers to different lists though to the same class of buyers. The edition with the colored illustrations sold fifteen times as much merchandise as the one printed in black only.

An author in a recent issue of *Postage* said he found that by using an extra color on the wrappers of his mailing pieces he could produce as many replies from one-cent postage as from two-cent postage and the ordinary "outside."

W. F. Therkildson, of W. Atlee Burpee Company, reported in *Printers' Ink*, February 7, 1918, that whereas a colored page showing a new form of gladioli almost cleaned out their stock, the following year a full page in black and white produced 50 per cent fewer sales.

300. **Color May Be Secured by Use of Paper or Ink or Both.**—The subject under discussion has not only in mind the color secured by use of different hued inks but also that obtained by changing the colors of the paper stocks used. It must be borne in mind that the color of the ink and the

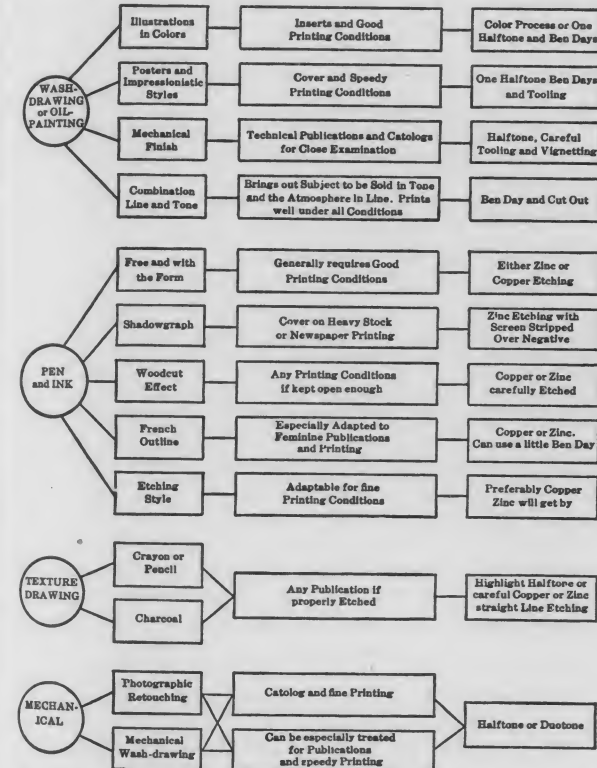


Fig. 92.—A handy chart which will enable you readily to secure "differentness" in art work. Read the text for details.

color of the paper must harmonize to produce a pleasing effect upon the eye of the reader.

Before us is a striking broadside of a motor car—an effect of white on black, which has been secured by making what is known as a reverse zinc etching (see Section 306) and printing this in black on the white paper. Every bit of the paper is covered with black excepting the car itself, a few shadows cast by it which are gray, and the lettering of the advertisement. This is the simple method of getting a two-color effect with only one printing.

By using a light-brown stock and printing on it with a dark-brown ink, a very beautiful two-color printing can be secured.

Paper and ink are both factors in getting display by means of color. Some one has well suggested that "Paper is the body—ink the voice—your voice."

For our purposes it will not be necessary to delve deeply into the study of color and all its phases. The *primary colors*, in producing printed direct advertising, are: Red, yellow, and blue. The *secondary colors*: Orange, green, and violet. The orange comes from red combined with yellow; the green from yellow combined with blue; and violet from blue combined with red. The printer adds black to darken any of these colors and produces innumerable shades. To get the lighter tints a light, even a white, ink may be added.

Complementary colors, as we all know, are two colors each of which when placed side by side appears at its greatest brilliancy. The three major complementary pairs are: Red and green; yellow and violet; and blue and orange. The five minor complementary pairs are: Red and bluish-green; orange and blue; yellow and violet blue; greenish-yellow and violet; and green and reddish-violet.

A large number of other complementary colors may be worked out, of course, but unless separated by either black

or white—neutral colors—THE FOLLOWING COLORS, WHEN PLACED SIDE BY SIDE, FORM UNPLEASANT COMBINATIONS. They "fight" one another and become darker or lighter as indicated below:

| DARKER | LIGHTER |
|-----------------|-----------------|
| Purple | Red |
| Violet | Purple |
| Red-blue | Blue |
| Blue | Green-blue |
| Green-blue | Green |
| Green | Yellowish-green |
| Yellowish-green | Greenish-yellow |
| Orange-yellow | Yellow |
| Orange | Orange-yellow |
| Orange-red | Orange |
| Red | Orange-red |

For the effect of various colors of inks upon various colors of paper, see Section 324.

It should be emphasized that a good piece of color work in direct advertising does not necessarily require the use of all the colors in the spectrum. Much excellent color work is composed of different shades or tints of the same color or closely related colors.

Before us, for instance, lie several pieces of direct-advertising matter gotten out by a large national advertiser. The covers of the booklets are in various colors. One important booklet on, let us say, shoes, has a mottled gray color—yet this company has invested several hundred thousand dollars in one national weekly confining its efforts entirely to two-color advertisements, one color of which was a deep tan. Why not use the same deep tan on all its direct advertising to cash in on its magazine-advertising investment?

Sounds simple and obvious, doesn't it? But it is overlooked more times than it is followed. The color may be secured either by use of paper, or a solid tint block (a zinc etching covering the entire surface in one shade or tint) might be run on plain paper in order to get the company's distinctive color scheme clearly before the prospect.

Innumerable color charts are upon the market, but the one illustrated in Fig. 93 through the courtesy of *The Layman Printer* is at once comprehensive and simple. In this connection see also Section 324.

301. **Color Must Be Used with Discretion.**—Just as all emphasis is no emphasis, so all color is no color. A too lavish use of color makes it ineffective. One artist has said he believes that one page in sixteen in colors is about the

[illegible]

Fig. 93.

right proportion for a catalogue. This is, of course, an opinion. Gilbert P. Farrar, in *Printers' Ink*, May 22, 1913, wrote: "The best pieces I ever came across were printed in only two colors, while some of the least effective and most confusing mail pieces that came under my observation had dollars upon dollars of art work, cuts and colors being smeared on every spare inch of space."

Henry Hale, Jr., of the Ethridge Association of Artists, New York, in speaking before the Cleveland Direct Mail Advertising Convention, 1919, told of a certain big florist who had an over-supply of bulbs and got up a finely illustrated booklet in several colors, but it did not sell the bulbs.

Next year a simple black and white piece sold them in short order. The reason given was that the first piece "over-sold" the bulbs, made the prospect feel that they were too expensive, while the second folder sold them because it was simple and suggested inexpensiveness.

Some uses for a second color in direct advertising are: (1) To show the specific uses of a product, or to emphasize some particular point; (2) to reproduce blue-prints to appeal to architects, engineers, and the like; (3) to introduce tint blocks behind machinery and individual pieces to emphasize quality; (4) to provide eye-catching color spots; (5) to show products in almost natural colors, as gingham, linoleums, and so on; (6) to feature prices, and (7) to "dress-up" a catalogue or booklet by means of light tint borders.

302. Psychology of Colors.—William N. Bayless, in *Mailbag*, January, 1918, told of certain psychological tests made on human subjects regarding colors and submitted the following table indicating preferences of men and women:

WISSLER'S TABLE

| Color | MEN | | WOMEN | |
|---------------|------------|-----------|------------|-----------|
| | Preference | Prejudice | Preference | Prejudice |
| Red | 22 | 7 | 42 | 8 |
| Orange .. | 2 | 25 | 8 | 31 |
| Yellow .. | 2 | 32 | 5 | 8 |
| Green ... | 2 | 15 | 9 | 21 |
| Brown ... | 42 | 12 | 9 | 23 |
| Violet ... | 19 | 8 | 19 | 9 |
| White ... | 3 | 1 | 8 | 0 |

He also referred to the Allen test on savages, the Baldwin test on babies, and the Winch test on school children, in a measure corroborating the test quoted above.

While harmony of color is important, even more necessary are data about the appeal of color. The following is copyrighted by Business Bourse, International, New York, and reproduced in this connection by permission.

Difference in education, temperament, vocation, and sex

affects difference in appeals, of course, but the following psychological appeals of various colors, the result of careful studies, will be found helpful:

Bright Red or Crimson.—Heat, Fieriness, Tumult, Excitement, Boldness, Danger, Vividness, Virility, Strength, Vibrance.

Dark Red, Terra Cotta, or Maroon.—Pleasurable Warmth, Richness, Quiet, Luxury, Solidity, Firmness, Sedateness.

Light Red or Pink.—Daintiness, Delicacy, Freshness, Health, Softness, Festivity, Fragrance, Coquettishness, Tenderness, Weakness.

Dark Blue.—Coldness, Distance, Haughtiness, Infinity, Depth, Mystery, Nobility, Morality, Intellectuality, Space; Heavenly, Formal, Unsympathetic, Celestial, Beautiful.

Light Blue.—Innocence, Daintiness, Coolness, Dependence, Tenderness, Fragility; Emotional, Cheery, Childish.

Dark Green.—Restfulness, Out-of-doorness, Coolness; Relaxing; Spaciousness, Airiness, Comfort, Liveliness.

Vivid Green.—Repellent; Intensity, Vindictiveness; Poisonous, Venomous, Envious; Jealousy, Hatred, Sickness.

Light Green.—Cool, Appetizing, Tender; Freshness.

Orange.—Lusciousness, Succulence, Warmth, Cheeriness, Stimulation, Optimism; Appetizing, Cooling.

Yellow.—Heat, Light, Aggressiveness, Power, Intensity, Stridence; Noisome, Cheap, Tainted, Sickly, Active, Confusing, Vicious, Glittering.

Pale Yellow or Lemon.—Cool, Acid, Refreshing, Appetizing, Restful, Cheering.

Violet.—Fragrance, Fragility, Tenderness, Richness, Tastefulness, Softness, Refinement, Shadow, Sorrow, Seclusion.

Purple.—Opulence, Royalty, Exclusiveness, Stateliness, Unhealthfulness, Unapproachability, Decay.

Brown.—Utility, Soberness, Sturdiness, Solidity; Appetizing, Mellow, Aged, Weather-beaten, Wholesome, Tasteful.

Black.—Darkness, Somberness, Heaviness, Contrast, Strength, Intensity, Bigness, Mystery, Apprehension, Villainy, Mourning, Curiosity, Calamity, Fatality.

Gray.—Quietness, Mildness, Sedateness, Primness, Neutrality, Age, Softness, Serviceableness, Dependability.

White.—Cleanliness, Purity, Space, Coldness, Negativeness, Feebleness, Rigidity, Emptiness, Superiority.

As Professor Frank Alvah Parsons so well says in "Principles of Advertising Arrangement," "What would you think of 'A Trip to Alaska' advertisement with orange, red, or yellow for a background? Would you think of advertising 'A Trip to the Equator' in the same colors as 'A Trip to Alaska'?"

Analyze the selling problem; the audience; their reactions to color, and then use the color or colors most likely to strike the "happy medium" without losing any effects.

QUESTIONS FOR CLASS WORK OR REVIEW PURPOSES

1. Describe in your own words the power of the picture.
2. Select some piece of direct advertising where the wrong picture has been used; the right one.
3. How can the artist help out in planning effective direct advertising?
4. Take some line of business with which you are familiar and suggest some style of illustrative treatment that would not be hackneyed in that field.
5. Why is color such a dominating factor in display?
6. Make some suggestions as to effective colors, regardless how secured, to advertise funeral parlors. Restaurant. Toilet water. Talcum powder for babies.

CHAPTER XIV

THE ENGRAVINGS AND ELECTROTYPES

He who calleth a spade a spade lives in the riches of his intelligence, but he who calleth a spade a pick, it were better he be cursed into everlasting silence.—AUTHOR UNKNOWN.

303. Mechanically Reproducing the Picture.—Our preceding chapter was devoted to the illustration, or the picture. Yet the picture cannot be printed from type. When it becomes necessary to use an illustration, some kind of a plate must be made so that when it is inked we get the picture upon the paper. This chapter is therefore very closely tied up with the one which has gone before and with the one which is to follow on paper stocks.

Let us first explain in layman's language how a plate transfers a picture to the paper. Suppose you took a square block of metal and inked it on your rubber-stamp pad and then impressed it upon paper. You would get a plain red or blue square—depending upon the color of the stamp pad. Suppose, however, parts of that solid square are cut down so that the ink of the stamp pad will not reach those parts, then when impressed upon the paper part of the square would be red or blue and the rest white—if imprinted upon white paper. This illustrates the general principle of making engraving plates—dots are used to cut down the ink surface and increase the light of the paper showing through. Of course these dots are carefully placed and massed so that we get the picture from the plate.

304. Relation of Engraving and Art Work.—Quite often the art work referred to in Chapter XIII is done by the engraver. You can send a tea-kettle to the engraver, for example, and order a certain engraving made and the

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engraver will photograph, retouch, and work with the tea-kettle until a good engraving has been produced.

Through the courtesy of *Advertising & Selling*, we are able, in Fig. 92, to reproduce a graphic chart which shows the interrelation of engravings and art work and their connection with paper stocks.

This chart was originally prepared by the head of an organization of artists. All drawings (see Section 295) have been grouped by this artist under four main heads:

1. Wash drawings and oil paintings.
2. Pen-and-ink drawings.
3. Texture drawings—charcoal and crayon.
4. Mechanical drawings—as in retouched photographs.

Each of these four classes of drawings is further defined under TEXTURES. For instance, wash drawings can be made in four textures:

1. Illustrations in colors.
2. Poster and impressionistic effects.
3. Mechanical finish—true to life.
4. Combination line and tone effects.

Following the chart across, the printing probabilities of each of these will be found.

305. Classification of Engravings.—Generally speaking, there are three processes of making plates for illustrating direct advertising: (1) Line engraving, or zinc etching—occasionally made on copper; (2) half-tone engraving; and (3) wood engraving. The first two are spoken of as photo-engraving or process engraving, by reason of the fact that the process means transferring a design to a metal plate through photographic steps supplemented by etching or other means of cutting away portions not desired.

306. Line Engravings or Zinc Etchings.—A plate made from a pen-and-ink drawing or from any drawing or print made of distinct lines, dots, or masses of solid color is called a line engraving, line cut, zinc etching, or sometimes merely "a zinc." Sometimes when the design is so

fine that it cannot be etched on the somewhat less pliable zinc, it is etched on copper.

The picture portion of Fig. 83 showing the two men is an example of a line-engraving made from a pen-and-ink drawing.

A zinc etching *cannot* be made from a photograph, a wash drawing, a colored lithograph, any "copy" containing tints or half-tones or a natural object without first making a line or a stipple drawing.

A regular zinc etching of a black and white drawing will make a black reproduction when printed upon white paper. Occasionally by using the positive print instead of a negative the advertiser makes what is known as a reverse zinc etching; that is, this plate printed upon white paper makes the white letters upon a black background.

Drawings, where possible, should be made on white paper with black india ink. Red, orange, dark blue, and dark green can also be reproduced where necessary. If shaded effects are necessary, they are secured by drawing fine lines or dots close together. These shaded effects, though, MUST BE DRAWN, for the print from the finished line engraving is always an exact duplicate of the original drawing. In a zinc which is to be made from an original containing gray tones, the gray tones would be reproduced either as black or white.

Zinc etchings may be made with Ben Day treatment, and Fig. 94 A illustrates a line engraving with Ben Day tint made from a pen-and-ink drawing. They can also be made in connection with half-tones, in which event the finished plate is called a "combination plate," as shown on Fig. 94 B.

Zincs are less expensive than half-tones and can be used on any stock of paper which will take any printing plate.

Fig. 95 B illustrates a solid color or silhouette zinc etching. Fig. 95 A the "reverse" etching, reproducing white on black.

307. Wood Engraving Not Often Used.—Wood engravings, which were the original form of engravings, are much more expensive than other engravings since because they



Fig. 94.—A line engraving with Ben Day tint added. In the original the child's face, part of dress, pillow and lamb were shaded. B, Combination line and half-tone engraving. Girl's head is in half-tone, the rest is in line engraving. C, Two colors, one half-tone and one Ben Day zinc. The words "Life & Health" show full color of zinc; the rest of design is shaded with it. D, Two colors, both half-tones. Entire plate by half-tone process.

are etched by hand on wooden blocks they consume a great deal of time. They offer an almost "novel" treatment at the present time because so little used. The drawings of Franklin Booth, so often seen in publication advertisements, are excellently adapted to the wood engraving.

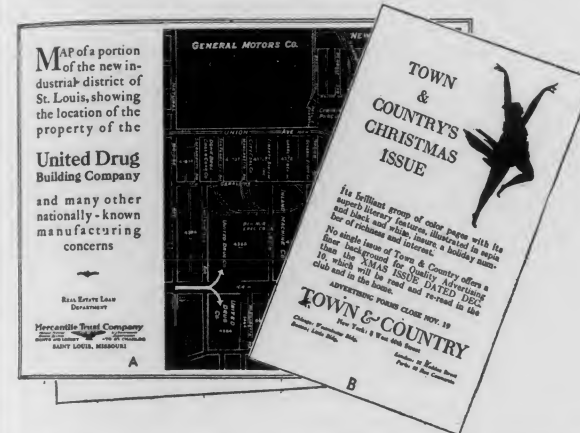


Fig. 95.—A. The black portion of this design was produced by means of what is known as a reverse zinc etching. What was black on the original drawing became white on the etching. B. The human figure in this design is drawn in silhouette.

308. Half-tone Engravings.—The usual form of illustration is the half-tone, by the use of which every tone from black to white is reproduced.

The original or "copy" from which a half-tone is to be made is photographed through a fine screen. This screen consists of two pieces of glass ruled with parallel lines and joined together in such a manner that the lines run at right angles, thus producing *dots*. The number of lines varies from 55 to 200 to the square inch. The more lines there are, the finer will be the half-tone, and the smoother will be required the piece of paper upon which to print best results.

See Section 311 with reference to screens and their relation to paper stocks.

Half-tones may be made from photographs, wash drawings, and many other forms of illustration such as water-color paintings, photogravures, lithographs, steel engravings, and even direct from the object itself. A half-tone can be made direct from the object itself only when the object is nearly flat, so that all of it can be brought into focus. A comb, gloves, buttons, and the like can be used for making a half-tone direct.

Half-tones *cannot*, as a rule, be made from reproductions of half-tones because the two screens will clash and give a blurred impression. If a very large reduction is being made this objection can sometimes be overcome.

All of the plates in this book printed on coated paper stock are half-tones while those running on the regular text paper are zinc etchings, except Fig. 97 b.

309. Many Varieties of Half-tones.—There are many varieties of half-tones. The following definitions are the standard trade terms adopted by the International Association of Photo-engravers:

Square finish—A half-tone in which the outside edges are rectangular and parallel, and may be with or without single black line border.

Outlined—A half-tone with the background outside of the object entirely cut away, leaving a definite edge without shading or vignetting.

Vignetted—A half-tone in which one or more of the edges of the object are shaded from dark tones to pure white.

Outlined and vignetted—A half-tone in which part of the background is cut away and part vignetted.

Highlight half-tone—A half-tone plate in which the elimination of the dots in the highlights is accomplished by a photo-chemical process instead of cutting them out with a tool.

News-tone—A name sometimes given to coarse-screen half-tones (55 to 65 screen) always etched on zinc and used

mostly for newspaper work. Also known as "quarter-tone." Note: Usually half-tones are etched on copper.

Metzograph—A half-tone made by the use of a *grained* screen instead of a cross-line screen.

Duograph—Two half-tone plates made from one copy and usually printed in black and one tint, or two shades of the same color, the two plates made with different screen angles. Fig. 94 D illustrates how two half-tones have been used to secure two colors.

Duotype—Two half-tone plates made from one copy, both from the same negative and etched differently.

Two-color half-tone—Two half-tone plates, either or both of which are etched, containing parts or all of the design, to be printed in two contrasting colors.

Three or more color half-tones—Same as covered in definition of two-color half-tone, but using three or more etched half-tone plates.

On Fig. 94 you will find illustrated four different methods of getting color work in illustrations. The illustration of "Ruth Roland and Helene Chadwick" is made by two half-tones. "Life and Health" is made by using one half-tone plate and one Ben Day on zinc. The childhood scene shows what can be done with two Ben Day zinc plates.

Three-color process plates—Printing plates produced from colored copy or objects to reproduce the picture or object in its original colors by a photo-chemical separation of the primary colors, and etched half-tone plates to reproduce each separate color, usually printed in yellow, red, and blue (see Section 300). An approximate result may be obtained from one-color copy by using the skill of the workmen in securing the color values on the etched plates.

The reader may wish to know the difference between three half-tones and three-color process work. In the case of using three half-tones the plates are printed in arbitrary colors of the artist's selection while in the case of three-color process work invariably the plates are printed in the three primary colors.

Four-color process plates—Same as the three-color process, with the addition of a gray or black plate.

Copy for the process plates should be in color, otherwise the engraver has little to guide him in getting the proper color values from each of the various plates.

310. Ben Day Process.—Literally hundreds of shading effects, stippling, tinting, ruling, etc., may be secured by use of the various screens or films, the designs of which are transferred to the unetched plate by means of a machine invented by the late Benjamin Day. Fig. 96 illustrates just a few of these Ben Day effects, and Fig. 94 A shows

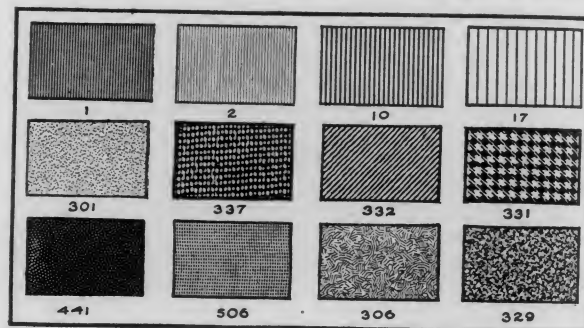


Fig. 96.—Examples of the shaded effects possible with Ben Day treatment.

how one Ben Day shading has been added to the drawing of a child so as to give "life" to the face, hands, etc.

311. Relation of Screens to Paper Stocks.—In Section 308 we found that half-tones could be made from 55- to 200-line screens. A screen for the cheapest and coarsest of newspaper may be 55- or 65-line, which is coarse enough to stereotype. But to electrotpe you should have at least an 85-line screen. Neither of these will give a great deal of detail in the finished picture.

A 110-line screen is better for detail but will not stereotype satisfactorily.

The 120-line screen is best adapted for electrotyping; it shows much detail and may be used for much direct advertising.

A 133-line screen is the finest for electrotypes and brings out details clearly; nothing coarser than this should be used for vignetted half-tones.

Half-tones of 150-line screen are used for the best of coated papers but not for any dull-finished stock.

Allowances must be made for differences in the subject matter and the character of the originals from which the engravings are to be made. A dainty face, a piece of silken fabric, or a delicate flower may possibly justify the use of a finer screen half-tone than that for an iron casting, an automobile body, or a steam-shovel, even though all of these are to be printed on the same grade of paper.

"For ordinary purposes the following table may be taken as a safe guide to follow in ordering half-tone cuts for use with the various grades of printing paper," says the Whitaker Paper Company in an issue of *Paragraphs*:

| | |
|-------------------------------|-----------------------------|
| For fine Enameled Book Papers | Use 150 to 175 line plates. |
| For Dull Finished Stock | " 120 " 150 " " |
| For S. & S. C. Stock | " 100 " 133 " " |
| For M. F. Book | " 100 " 133 " " |
| For Bond and Ledger Paper | .. " 85 " 100 " " |
| For Newsprint | " 65 " 85 " " |

A good rule, when in doubt, is to use a coarser screen rather than a finer one.

In fact sometimes very attractive results can be secured by using coarse screen half-tones on fine stock. Fig. 97b illustrates the pleasing effect of a 65-line screen on coated stock as compared with Fig. 97a on M. F. Book.

312. Electrotypes.—An electrotpe is a DUPLICATE from a printing plate or type made exact size from an impression of the original. Remember you cannot get an electrotpe unless you already have the original. Frequently advertisers will order "an electrotpe from the attached photograph." Until a half-tone has been made (if it is a photograph) or a zinc etching (if it is a drawing), no electrotpe



Fig. 97a.—The 65-line screen is not necessarily restricted to half-tones for printing on rough-surfaced papers. Certain subjects may be reproduced, in a novel manner, on a high-finished stock, by the use of coarse screens. Compare this with the same plate on coated stock opposite.



Fig. 97b.—The 65-line screen is not necessarily restricted to half-tones for printing on rough-surfaced papers. Certain subjects may be reproduced, in a novel manner, on a high-finished stock, by the use of coarse screens. The example shown would look even better on an india tint paper.



Fig. 98.—(Right) How deckle-edged paper has been used to create atmosphere. (Left) A “wood” cover. See text for details.

can be made. Both zinc etchings and half-tones can be used for printing plates, but it is safer, and usually the rule, to hold these originals in reserve and make electrotypes of them from which to print.

Occasionally pages or forms, including not only the illustrations (half-tones and etchings) but also the type itself, are electrotyped.

If a book or catalogue is to remain in use a long time and be reprinted from time to time, it may be well to electotype all the forms.

313. Miscellaneous Terms Defined.—In addition to the terms already defined, the following terms may be met with, in ordering engravings.

Deep etching—Additional etching made necessary to secure proper printing depth (where this cannot be accomplished by routing) and usually caused by the use of dense black lines, or line negatives and half-tone negatives being combined in one plate. If a half-tone is to be used on bond paper, for example, a *deep etch* should be ordered.

Negative etching—A plate from which the blacks of the original copy will print white and the whites will print black. See “reverse plate” of Section 306.

Embossing plate—A plate cut or etched below its surface for the purpose of raising the image of the printed surface.

Stamping die—A relief plate engraved on brass or zinc for stamping book covers or similar surfaces.

Hand-tooling—Any work done by use of a tool upon the plate to increase the contrast of the etched plate.

Mortise—The space cut out from any part of the plate for the insertion of type matter or smaller plates.

Metal blocking—Plates are sometimes blocked on metal in place of wood when it is desired to insure extra fine printing. Metal blocking is more expensive than the usual wood base.

Stereotype—Stereotypes are made by beating or rolling a moistened paper pulp substance against the type form, including any illustrations which are to be stereotyped. This forms a matrix upon which molten lead is poured,

making an exact reproduction of the original surface—like an electrotype. Stereotypes are used almost exclusively by newspapers.

313A. Number of Impressions from Engraving Plates.—Oliver L. Bell, then manager Robert L. Stillson Company of New York, in addressing the Technical Publicity Association of that city was sponsor for the following estimates as to the length of life of engraving plates. By length of life is meant the number of "good" impressions possible from an engraving.

A carefully made engraving, either half-tone or zinc etching, properly made-ready on a cylinder press, should run from 75,000 to 100,000 impressions.

Many more impressions can be had from lead-molded, steel-face electrotypes of half-tones than from the half-tones themselves. Mr. Bell spoke of having gotten as high as 425,000 impressions from such electrotypes, and of frequently getting as many as 200,000 impressions.

314. Ordering Engravings.—The beginner must bear in mind that reductions are made photographically and in every case the size of the reduction will be IN PROPORTION TO THE SIZE OF THE ORIGINAL. A drawing or a photo, 8 x 10, for example, cannot be reduced to 4 x 6 without cutting off part of it, or "cropping," as it is called. Therefore you can specify only one side—height or width, but not both.

To find the unknown dimension of an engraving use simple proportion thus:

$$8 : 10 \text{ as } 4 : ?$$

Or if you prefer, use this simple method:

Lay out a rectangle the same size as the extreme dimensions of the original (copy). Draw a diagonal. Lay out on the horizontal line the proposed width. Draw a vertical line to the diagonal. The length of this vertical line will be the desired height. Or if you wish to make the finished plate a certain height, reverse this last process.

Fig. 99 illustrates simply this diagonal method of arriving at the size of reduction from an original. In this case the original was 8 inches wide and the drawing shows

the height which would be secured if reduced to either 4 inches or 6 inches in width. Most engravings are ordered reduced to a certain width, letting the height come as it will. Attention should be called to the fact that as a rule plates are REDUCTIONS from originals; the defects in the originals will show up; especially is this true if enlargements are attempted.

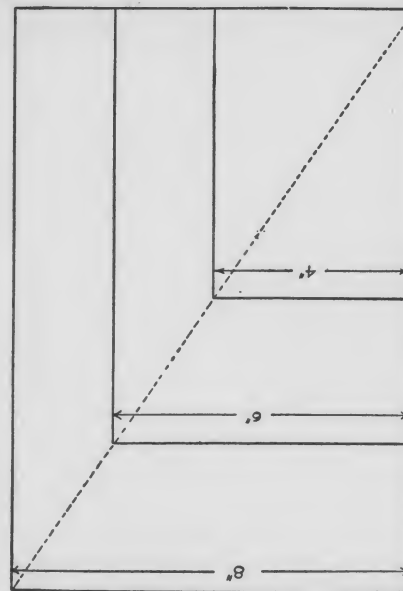


Fig. 99.—This figure illustrates how you can find the depth of an engraving which is reduced to a certain width. See text for details.

You should also remember that the block of wood or metal upon which the half-tone or zinc is mounted will be somewhat larger than the face of the plate itself.

It is not good policy to mark a photograph or other original "Reduce one-third." Give the engraver actual measurements desired, and if you attempt to specify both height and depth see that the original scales to those sizes.

QUESTIONS FOR CLASS WORK OR REVIEW PURPOSES

1. What is a line engraving? Zinc etching?
2. Define a half-tone and describe how it is made.
3. If I should send you a photograph of a power-house, could you have an electrotype made of it?
4. What are electrotypes for?
5. Suppose you were ordering plates for a patent-medicine almanac to be printed on a very cheap grade of paper, what kind would you order?
6. See how many different varieties of half-tones and line engravings you can discover.

CHAPTER XV

THE PAPER STOCK

Is not this a lamentable thing, that of the skin of an innocent lamb should be made parchment? That parchment, being scribbled o'er, should undo a man?—SHAKESPEARE.

315. The Least Considered Factor in Direct Advertising.—W. H. Crow, speaking before the Philadelphia convention of the Associated Advertising Clubs of the World, made this statement, emphasizing the words of Shakespeare quoted in the chapter head: "Without a doubt, paper is the least considered of the various factors in direct advertising. Too frequently the attitude towards paper is that it is a necessary evil, an incident to copy, typography, engraving, etc. It is chosen because it satisfies the bald necessities of appearance, price, and printability. Of course these are important considerations, but they are frequently not so important as the intrinsic qualities of the paper itself." Mr. Crow made this remark in 1916 and as this paragraph is written (late in 1920) the situation has not materially changed though many of the leading paper manufacturers have been conducting campaigns for the education of printers and users of paper in paper values.

The paper industry seems to be surrounded by a film of tradition which cannot be pierced to the extent of adapting the same kind of educational publicity for a necessity used in business every day—paper—which has been used for a soup or a soap.

In this chapter we can but hope to arouse the reader to give a bit more consideration to paper as one of the mechanical factors which also has a *physical, mental* (psychological); yes, even a *strategic* appeal.

We ourselves have almost stumbled into the rut by at-

tributing to paper a place more or less purely mechanical, when it should more properly be classed among the physical or mental factors.

From the printer's standpoint paper represents about one-third of the total cost of an average printing job; for this reason, therefore, it was deemed best to place the chapter at this point though, of course, paper—which you are to print upon—is of primary importance.

316. The Interrelation of Paper with Other Factors.—George French, a lover of printing for its own sake and as an expression of the principles of art, in his book, "Printing in Relation to Art," said: "It is a complex and an involved process to select the proper paper for a given piece of printing, and the rightful decision of either of the component elements involves the rightful decision with reference to each of the others. It is impossible to consider the question of paper apart from a consideration of the typography, the illustrations, the format, and the binding; and it is not possible to consider any of these elements apart from the literary motive, which must always be the foundation of the structure." Yet in another place in that same work Mr. French recognizes the necessity of making a start somewhere and says: "It is good practice to select the paper as the first step in the planning of a book that is intended to be upon artistic lines and upon this foundation to build the typography and the binding, according to the rules of harmony and of proportion."

These quotations emphasize both the interrelation of paper with certain other factors and lead us to the inevitable conclusion, taken in conjunction with Section 315, that advertisers have been prone to buy paper more or less upon a basis of quantity rather than upon quality. In 1880 statistics show that the demand for paper in the United States was about 3 pounds per capita. In 1894 this had moved up to 5 pounds, while in 1919 it had jumped up to 33 pounds, and in 1920 was estimated as in excess of 35 pounds per person.

Before discussing the different classes of paper, there-

fore, we feel it well to dwell at some length upon how to decide upon the paper stock to use in producing a piece of direct advertising as well as to touch upon the psychology of paper.

317. Selecting the Right Paper Stock.—First having found out (Chapter VIII) the type of advertiser; having considered the character, standing, dignity, and nature of this advertiser's business; and having studied the class, means, conditions, occupation, nationality, age and sex of the persons advertised to; as well as having given thought to the kind, quality, nature, distinctive characteristics of the product or service we are to advertise; secondly (Chapter X), having decided upon the style and tenor of our "copy" appeal; thirdly, (Chapters XIII and XIV), having arrived at a decision as to the process, colors, and methods of illustrations, Mr. Crow (see Section 315) brings us, fourthly, to the selection of the paper based upon these three main rules:

1. Form. Considerations of economy, or elimination of waste on the part of the advertiser are thrown in the balance as against convenience, impressiveness, effectiveness, etc., with reference to prospective buyers. Form is also influenced by the consideration of the effectiveness of the illustrations.
2. Symbolical or suggestive attributes of the paper.
3. Physical characteristics of the paper.

Under the physical characteristics of paper we must consider

- a. Surface.
- b. Strength.
- c. Durability.
- d. Printability.
- e. Color.

Many subdivisions might be considered under each of these three main and five minor headings.

By "form," reference is made to the use of a size of paper (standard) which will cut without waste for the job

in hand. In this connection see Appendices A and C. Form also has reference to the weight of the paper used, which is covered in Appendix C.

A simple example of the symbolical or suggestive attribute of paper would be denoted in the use of a golden orange or golden yellow paper for a manufacturer of creamery butter made in a golden color. This shows the use of the color—a physical characteristic—to suggest quality.

A banking house will find that for its letterheads a good crinkly "rich-feeling" bond paper—also a physical characteristic—makes an impression upon the recipient.

The following quoted from an advertising folder of the Strathmore Paper Company will show how little it really costs, figured on a letterhead basis, to use really high grade paper:

THE COST OF A LETTER

| Item | Using Cheap Paper | Using High Grade |
|---------------------------|-------------------|------------------|
| Stenography | \$.0727 | \$.0727 |
| Office overhead | .0727 | .0727 |
| Postage | .0200 | .0200 |
| Printing | .0051 | .0051 |
| Paper and envelopes | .0087 | .0178 |
| Total cost per letter ... | .1792 | .1883 |
| Difference in cost | | .0091 |

Especially in the case of mailing cards, folders, broadsides, and the like, the *folding* quality of the paper must be given careful consideration.

In many instances excellent effects can be secured by using bond paper for booklets (there is a wide range of tints and shades available), and overcoming the tendency of the printing to "show through," on account of its semi-transparency, by using what is known as the French fold—

two pages uncut, and printing only on one side of the paper as illustrated in Fig. 70.

318. **Results from Proper and Improper Paper Selection.**—Speaking before the Cleveland convention of the Direct Mail Advertising Association, George F. McKenney, a practical printer, told of a specialty manufacturer selling to druggists who got up a very beautiful two-color booklet, printed on a heavily coated paper. The results were not satisfactory. After some study it was found that this glaring white paper when read under electric light was very hard on the eyes, and it was found that the class appealed to almost always read their mail under this condition. Druggists usually work long hours too. A new booklet, identical except that it was printed on a dull-finished paper, was prepared and, to quote Mr. McKenney, "the resulting business clearly showed that the change was worth far more than the expense."

At the same convention, B. E. Hill, advertising manager of a firm wholesaling by mail, told of a test of two different pieces, one of which, on colored paper, produced five times the results of the one on white paper.

While Charles S. Wiggins, a Canadian advertiser, at the same meeting recited the case of a mailing into Canada for the Encyclopædia Britannica which was inclosed in an envelope of a highly finished, therefore brittle, paper. Traveling a long distance the contents worked through the envelope with the result that it was necessary to readdress the pieces in new envelopes before delivering them, in addition to paying duty on advertising material which would not have been chargeable had the original envelopes held together.

Postage for October, 1919, tells of a test made by an advertiser using quality stationery on one lot of one thousand names and cheap stationery on another thousand. There was no difference in the copy or quality of list. The cheap stationery brought 20 per cent inquiries and the high-grade stationery brought 32 per cent inquiries.

Many other interesting examples were cited, but one

more, this one from the catalogue field, will serve to point the moral.

T. R. Emerson, a shoe wholesaler, in *Printers' Ink* for November 26, 1914, told of a catalogue which cost \$1.25 to produce, at that time considered a very high-priced catalogue. This was his second venture into the field of *de luxe* catalogues and Mr. Emerson said of it: "It is pulling more strongly than the first one. The cost of selling shoes on the road is, roughly, 5 per cent. Even with a \$1.25 catalogue, which is high for the line, our costs run only from 1½ to 2 per cent. It would be higher with a poorer catalogue, poorer mailing list, or a poorer line."

319. The Psychology of Paper.—Aside from references already made in preceding sections little study has been given to the psychology of paper. It will suffice, to point the way, to say that in advertising a massive piece of machinery your appeal will register better mentally with the prospect if the paper upon which it comes is strong and has an appearance of durability. If you are advertising fine laces, a delicate, though not cheap or flimsy, paper will help to impress Mrs. or Miss Prospect. If it is a highly polished piece of cut glass, or polished tools, you may need to use the highly finished coated papers. While if it is a baker's product you will find that offset papers aid the mental appeal. Offset papers also add to the eye-appeal of woolen products. A linen-finish paper makes an impression upon women. Paper with deckle-edges seems to impress both sexes.

Look at Fig. 98 and notice how the deckle-edge (the frayed part at the right of the illustration) has been effectively used to help create prestige and atmosphere for the Pierce-Arrow automobile.

Fig. 98 also illustrates the cover of a house organ published by a large industrial organization. This particular number featured the building of a town of their own in the wooded country of Virginia, where they logged the virgin forests. They therefore suggested their feature article with a real wood cover. It is an extremely thin film of wood,

made by the Japanese from a species of soft pine known as Kiri. Think how effective this paper would be for the cover of a booklet on any subject closely tied up with the forests, or wood, such as furniture, homes, lumber, etc.

Where it is desired to use the color of the paper to suggest certain ideas to the recipient, see Section 302, which applies practically as well to paper as to ink.

In selecting the cover paper to be used on "The Optimism Book for Offices," shown on Fig. 15, for instance, a paper was chosen which suggested an optimistic note. That is, the very paper itself suggested brightness, life, and vigor.

William Aspinwall Bradley in "*The Printing Art Suggestion Book*" some years ago said: "There can be no question that a slightly toned book paper is preferable to a dead white. For the toned paper certainly presents a more agreeable surface to the eye than white paper. It reduces the black and white contrast of the printed page which can be so painful." Yet few advertising men have followed the idea of colored papers in making booklets, catalogues, and the like.

There is a rich, scarcely touched, field for development in the study of paper's psychological appeal. For an appeal to juveniles or to an uncultured class it may be found that the cheapest, most ordinary paper is a better investment than the higher-grade and necessarily higher-priced paper!

320. Two Main Classifications of Papers to Be Considered.—In the production of direct advertising there are two main classes of papers to be considered: (1) Cover papers, used not only for covers, but for mailing cards, folders, broadsides, and even upon occasion for letterheads, and (2) body or text stock.

Either or both of these stocks may be used for making envelopes, wrappers, or "the outside" referred to in Chapter VI.

Occasionally a transparent paper is used either as an actual part of the cover of a book or as a book jacket to

add "class" to the book itself. "The Optimism Book for Offices" (see Fig. 15) made use of the loose transparent paper jacket to create a feeling of richness for the beautiful three-color process work on the cover. Fig. 15 also illustrates a booklet, "The Story of Silk," upon which a transparent paper jacket was used to add distinctiveness.

321. Technical Terms Used in Referring to Paper.—Paper is usually quoted by the pound or by the ream. Cover stocks are sometimes sold by the "sheet." The count for a ream is 500 sheets.

In making up specifications for ordering paper it is the rule to name the brand or maker, the size of the sheet, the weight, the finish, and the tint or color.

The weight signifies the number of pounds to the ream. For example, 3 reams of Best Plate Finish, 25 x 38-80, indicates that you require 1500 sheets of this grade, size of each sheet 25 inches x 38 inches, 500 sheets of which weigh 80 pounds.

For sizes, weights, and other similar details, see Appendix C.

322. Many Varieties of Cover Papers.—There are on the market innumerable varieties of cover stocks, and new ones are being brought out from time to time by the paper manufacturers. These differ in colors, as well as in finishes. The "finish" of a paper is its surface. There seems to be a persistent demand for "something new in the line of cover papers" and the paper manufacturers cater to this demand. A few of the generally used cover finishes are: enamel, antique, crash, linen, plate, and marbled.

Enameled cover paper has a smooth and polished surface for the printing of half-tone engravings from 120-line to 200-line screen in some cases. This will also take line engravings, of course. It is usually obtainable in many colors. This cover stock lacks strength and should not be used where the piece is to be subjected to severe handling.

Antique cover papers have a slightly rough surface and are strong and durable. They are made in many colors and grades, and though they will take type and line engrav-

ings, will not, on account of their fuzziness, take half-tone plates.

Crash cover papers resemble crash cloth in finish or surface. They are made in colors and will take line engravings or type when not too small or too heavy in color spots.

Linen cover papers are similar to crash except that the grain is much finer.

Plate cover paper has a hard polished surface that is quite smooth and adaptable for half-tones and line engravings. It is a widely used type of cover paper. Plate covers are strong and durable and thus supply what enameled covers lack.

Marbled covers represent a wide range including those patterned upon onyx, or marble, and many other novelties such as flecks of gold; sunspots and shadows, giving a mottled effect such as we often see in the sky or on the sea, and so on.

There are cover papers which resemble wood, and even metal; in fact, some are made of extremely thin sheets of wood. In selecting cover stocks—and the cover stock is often the *salesman* of the rest of the piece—bear in mind these specific questions:

Who are to get the piece?

Where, and under what conditions, are they going to use it?

What is the nature of the product?

How much profit is there in the sale of the product?

How long will the piece be used?

Answers to these questions will help you to decide more easily upon the color, texture, quality, and weight of your cover stock.

A piece containing but a few pages will be made more impressive by adding a heavy cover. A request addressed to a paper merchant, printer, or paper manufacturer will bring, in almost every case, a liberal set of actual samples the description and illustration of which can only be approximated in this book, restricted as it is to black and white engravings.

323. Varieties of Text Papers Well Standardized.—

There are, of course, several varieties of text papers but they are comparatively well standardized. The usual classifications of text or body papers and their sub-classifications are: Bonds, or Writings, including Linens; Ledgers; Book, including Machine Finish (M. F.); Sized and Supercalendered (S. & S. C.), Egg-shell, Offset, and Coated or Enameled Book.

Bond papers are the text or body stock of most letters. Originally bond paper was of a character good enough for the printing of bonds, therefore made of rags and strong and durable as well as highly permanent. To-day the term "Bond papers" includes those made of wood pulp with little or no rag. These are very cheap in comparison with the rag bond papers. Bond papers may be glazed (smooth) and unglazed.

Linen papers are bond papers with a linen finish like the Linen cover described in the preceding section.

Ledger papers are smooth, plate finished; originally they were made as sheets for ledgers and other account books, but are now used for letterheads and many other direct-advertising purposes. They are more opaque than the ordinary bonds.

Machine Finish and *Sized and Supercalendered*, or M. F. and S. & S. C., as they are known, differ only in finish. M. F. is the cheapest for any work that requires a finish which will take a half-tone. S. & S. C. costs a little more than M. F. and has a higher finish and consequently will take a half-tone of finer screen.

For work that must show every detail of an illustration a good *coated or enameled* book paper should be used.

Egg-shell, as the name suggests, has a surface somewhat like the shell of an egg. It is also referred to as "Antique Wove," or "Antique Laid," as well as "Linen." The antique has a natural surface and the laid so-called laid marks, which run very closely together in the horizontal and about one inch apart in the vertical direction of the sheet.

Offset papers are especially made for the offset process of printing (see Section 334).

For mailing cards varying thicknesses (single and multiple) of *bristol* board are used.

It is called *bristol* from the place of its first manufacture. This cardboard is suitable for mailing cards, posters, and the like. It is made by pasting together several layers of paper, the "ply,"—2, 3, 4, 6, 8, 10, and 16—indicating the number of layers. Some manufacturers make a so-called folding *bristol* which permits of folding without breaking.

For sizes, weights and the like, see Appendix C.

324. Harmonious Color Combinations of Cover or Text Stock and Inks.—Not all colors of inks may be effectively used with all the different colors of cover stocks. In Section 300 we gave the primary and secondary colors and these must be followed in choosing harmonious combinations of colored stocks, cover or text, and the inks used on them.

As one rule to follow, any primary color may be used with that secondary color into the composition of which the primary color does not enter. For instance, there is no red in green, blue in orange, or yellow in purple. Therefore use red with green, blue with orange, and yellow with purple.

| Paper | Inks |
|---------------|--|
| White: | Crimson red; navy blue; emerald green. |
| Light Blue: | Light red; dark blue, light yellow, and yellow brown. |
| Dark Blue: | Dark red and gold; light blue and white; green and orange. |
| Light Brown: | Dark brown and silver; green, gray, and lilac. |
| Dark Brown: | Black and white; light drab; orange. |
| Light Green: | Yellow and dark brown; gold and orange; dark green. |
| Dark Green: | Black and light green; gold and white. |
| Light Gray: | Dark gray and red; dark blue and gold. |
| Light Red: | Olive and gold; rich green; blue and white. |
| Dark Red: | White and gold; dark green; orange and dark blue. |
| Light Yellow: | Light blue; red. |
| Black: | Dark red; gold and white; light blue and silver. |

In carrying out this rule do not use both colors in light tones. Let the blue, green, or purple be dark in tone and the orange, red, or yellow be light in tone.

The table of combinations of paper and ink on page 381 will be found helpful in studying color harmony.

Of course care must be taken in selecting the tints and shades to be used.

For dull-finished papers dull printing inks, as contrasted with glossy finished inks, should be used.

325. General Method for Figuring of Paper Stock for a Printing Job.—In taking up this section it will be necessary first to read Section 345 explaining the "imposition" of a printed form.

Assume as your problem to find the stock in pounds for a 64-page catalogue, using 25 x 38—70 stock, pages to be trimmed to 6 x 9 inches for an edition of 10,000 copies.

First we must recognize that there is an allowance for trimming of $\frac{1}{4}$ inch front and $\frac{3}{8}$ inch for top and bottom. Therefore $6 + \frac{1}{4} = 6\frac{1}{4}$ inches and $9 + \frac{3}{8} = 9\frac{3}{8}$ inches, giving you $6\frac{1}{4} \times 9\frac{3}{8}$ as the untrimmed page size.

4 pages \times 4 pages on one side of sheet.

16 pages \times 2 = 32, number of pages to a sheet.

64 pages in catalogue \div 32 pages to a sheet = 2 = number of sheets to a catalogue.

$10,000 \times 2 = 20,000$ sheets, total number needed.

$20,000 \div 500 = 40$ = number of reams.

70 lbs. \times 40 = 2800 lbs. = amount of paper.

In actual practice the problem would be modified somewhat since an allowance must be made for make-ready (see Section 337) and printing waste.

326. Printing-shop Waste Allowance.—The following table shows the usual percentage of printing-shop or factory waste allowance to be considered in connection with Section 324:

| Quantity | First Color | Each Extra Color | Binding |
|---------------|-------------|------------------|---------|
| 100-250 | 10 | 5 | 5 |
| 250-500 | 6 | 4 | 4 |
| 500-1000 | 5 | 2½ | 2½ |
| 1000-5000 | 4½ | 2½ | 2 |
| 5000-10,000 | 3½ | 2½ | 2 |
| 10,000-25,000 | 2½ | 2½ | 2 |
| Over 25,000 | 2 | 2 | 2 |

QUESTIONS FOR CLASS WORK OR REVIEW PURPOSES

1. Why do you suppose paper has not been considered as a factor in planning direct advertising?
2. Choose some business and make suggestions as to surface, color, or kind of paper which might be used by it.
3. Give the rules for selecting the proper paper stock.
4. What are "cover" papers? Describe several kinds.
5. What are "body" papers? Define each.
6. Figure the stock needed for some booklet with which you are familiar.

CHAPTER XVI

THE REPRODUCTION

I shall not live to see it, but I hope that the time will come when the making of a good book, from the mechanical point of view, will be regarded as an achievement quite as worthy as the painting of a good picture.—THEODORE LOW DE VINNE.

327. Classification of Methods of Reproduction.—The principal methods of reproducing the original direct-advertising message, and it is the possibility of mechanically multiplying the original message that makes direct advertising, are: mimeographing, multigraphing, printing, offset process, lithography, photo-gelatin, steel and copper-plate engraving, and embossing. In the following sections we shall take up the definitions of these forms of reproduction in conjunction with points of interest to direct-advertising producers.

328. Reproduction of Letters Differs from That of Other Physical Forms.—Practically every one of the many physical forms described in Chapter III may be reproduced by any one of the methods listed in Section 327. Letters are occasionally printed (see Fig. 11 C as an example), but it should be noted that the methods of reproduction of letters, as a rule, differ from those employed in reproducing other physical forms. In addition to the forms of reproduction mentioned, letters are occasionally reproduced by use of carbon sheets—a method that is slovenly, to say the least—by typewriting, making each letter an original, and by automatic typewriting. The latter is accomplished by a typewriter which is operated through a music-roll form. This form is first cut on the typewriter and then fitted to the machine; it operates the keys automatically afterward.

THE REPRODUCTION

This, too, makes each letter an original and the date, address, and other fill-in—it being possible to stop the music-roll at any desired point and insert regularly typewritten words of any nature—exactly matches the rest of the letter because it is all written on the same machine by the same operation.

It costs considerably more money to reproduce letters by the automatic typewriter as compared with other forms of processing, but *Postage* for January, 1920, contains a report on the automatic typewriter showing how one firm by sending out 500 of these letters at a cost of \$60 produced 31 one-year contracts valued at \$1,274.

As against this, one large national advertiser after a thorough test of the automatic-typewriter method returned to the other forms of processing letters as paying more returns per dollar than any other method of reproduction.

We shall therefore first take up the subject of reproducing letters in all its phases and then take up the other methods of reproduction referred to in Section 327.

329. Duplicating Letters.—There are two main methods of duplicating or processing letters—mimeographing and multigraphing. Some few firms have been quite successful in printing regular typewriter type through a silk ribbon on a regular or special printing press.

Mimeographing is accomplished first by writing the letter (or other piece such as a bulletin, small internal or salesman's house organ, or the like) upon a specially prepared wax stencil. This is then put on a drum, inked, and a few hundred copies can be run off.

It is not the rule to fill in mimeographed letters. They do not match very closely actual typewritten letters because the transfer of the type to the stencil makes an entirely different looking impression when ink is forced through that stencil upon the paper to get the mimeographed reproduction.

Multigraphing is accomplished by setting up, letter by letter, the message to be duplicated, these characters being set on a drum and then a ribbon (inked) just like a type-

writer ribbon is locked down over the metal type and a sheet of paper going through the machine imprints the metal type on to the paper almost exactly like actual typewriting. The only difference, in fact, is that in actual typewriting your type strikes the paper a direct driving blow through the ribbon, while in the multigraph the reproduction is made by the same kind of pressure you get in rolling a lead pencil across a sheet of paper—the tops of the letters of the individual types striking the paper first, the bottoms last, and the bottom of the letter last.

By proper care these letters can be placed in a regular typewriter and the address, date, and other such "personalizing" features inserted so that the finished letter is to all intents and purposes a personal letter.

Fig. 11 D is a multigraphed filled-in form letter.

The novice can detect the difference between multigraphing and mimeographing by looking at the reverse side of the sheet impressed—in the former the periods and other sharp points strike through, just as with regular typewriting. This is not the case in mimeographing.

Multigraphing is not used in place of printing to any great degree, though Fig. 100 illustrates the outside, opening folds, and inside of a piece of direct advertising which was entirely reproduced by this process.

It is also possible to get regular type attachments and do actual printing upon a multigraph machine, but we need not consider that feature here, for it is so used largely for printing office forms.

330. Form Paragraph Method of Duplicating Letters.—It may not be strictly a method of duplicating but the form or standardized paragraph system of replying to inquiries comes near to it.

By this system the advertiser has "standardized" the very paragraph that will reply either to any direct question which may be asked, or which will put over in the best possible manner the selling point or points of the advertisers' product. Each "form" paragraph is numbered or lettered.

An inquiry comes in, the supervisor of inquiries either

| | |
|---|--|
| <p>See below multigraphed</p> <p>B</p> | <p>A</p> <p>1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100</p> |
| <p>See below multigraphed</p> <p>C</p> | <p>D</p> |
| <p>See below multigraphed</p> <p>E</p> | <p>F</p> |

Two Replies are here attached.
Investigated, Multigraphed and Lined above.
UNTIL THERE IS EXTENSIVE PAPER
of it getting "in wrong" with
public opinion

The NEW YORK HARBOR REPORT has been the hold and water
spoken champion of the trade and should be supported by every
one connected with shore and harbor.

One little paragraph from the "NEW YORK HARBOR REPORT" has been
reproduced in the "NEW YORK HARBOR REPORT" and the result is
evident. It is difficult to make people read,
here in the paragraph.

It is difficult to make people read, here in the paragraph.

This timely report has been reprinted in such financial jour-
nals, and the result is evident. It is difficult to make people read,
here in the paragraph.

Even the Service here takes a hand in spreading the REPORT
throughout a square deal for shore and harbor men.

If you are not already a subscriber fill in the slip below
and receive the SPECIMEN OF YOUR TRADE.

SEND ME THE MOST QUOTED REFERENCE PAPER IN AMERICA
in weekly issues and the current and past volumes of the
NEW YORK HARBOR REPORT. I will be in the market for it.
I will believe your name as to
the best of money's worth.

Name _____
Address _____

Fig. 100.—This piece of direct advertising was reproduced upon the multigraph. A represents the cover, or first page; B, C, D, and E met the prospect's eyes in succession as he unfolded the piece.

reads it over and marks the number or letter of the paragraph or paragraphs which will answer the inquiry and the stenographer or typist copies the standardized paragraph from the paragraph book furnished her or, in some

FROM THE IDEA TO THE MAIL

COMMERCIAL LETTER COMPANY
BUSY-OFFICE REGULATORS

DIRECT ADVERTISING
MULTI-TYPEWRITING ADDRESSING MAILING
"PERSONALIZED" PRINTING

CITY TELEPHONE 1116
GRAND RAPIDS, MICHIGAN
MURRAY BUILDING

Are you going to receive your portion of the money that will be spent for the coming Christmas? Has it occurred to you this will depend largely on your efforts to present your business in a few timely suggestions at the moment? Can you honestly expect to share of business unless you take an action that will entitle you to it? Is there a more forcible way to clinch a sale than by showing the buyers that their interests are yours also? Could you not demonstrate personal letter than form of advertising addressed to nobody more clearly in a through any other in particular? Have which is you experienced the difficulty of detecting your mechanical produced letters from genuine typewritten copies? Do you know that the cost of our letters are but a fraction of a cent per copy? Will you call Citizens 1116 & let us convince you that the appearance of our work cannot fail to favorably impress the buyer you desire to sell?

THANKS

At your service first, last and all the time, COMMERCIAL LETTER CO. 605-06-07 Murray Bldg.

REPRODUCERS OF BETTER BUSINESS LETTERS

Fig. 101.—A very unusual method of reproducing a form letter. In using such extremely "clever" appeals one always risks a possibility that only the cleverness of the form will be remembered when the buying impulse has been forgotten.

cases, the typist is merely handed the inquiry and she picks out the proper paragraph or paragraphs for the reply.

331. **Unusual Letter Reproductions.**—Most letters follow the regular standardized form of a personal letter in the reproduction. Now and then a "stunt" form of presentation can be used effectively, though cleverness in direct advertising must be handled with extreme care, as noted elsewhere in the volume.

Fig. 101 is the reproduction of an unusual method of reproducing. The producers of this letter sent it just before Christmas for the purpose of stimulating Christmas business from the local retailers, and they report it was fairly successful. Here then an old, old mental message was given a new life by an unusual method of mechanical appeal.

A New York publishing house got out a variation of this when in the middle of a letter it inserted a paragraph that was arranged as follows:

| | | |
|-------------|------|----------|
| When | | this |
| your | | like |
| sales | | start up |
| go | | they |
| down | | and |
| in | | us |
| your | from | |
| "biz"—order | | |

332. **Comparison of Results from Different Methods of Reproducing the Same Message.**—"The Little Schoolmaster" of *Printers' Ink*, June 26, 1913, told of a test where the same message was reproduced in two different ways; one, a multigraphed letter on plain white paper but with a handsomely embossed letterhead, and the other a folder. "The results showed that the letter, though obviously a duplicated message, was the more effective of the two." In this connection see also Section 36.

333. **The Fill-in and Its Reproduction.**—When two or more direct advertisers gather together, sooner or later some one says: "Does it pay to fill in form letters?"

This is a moot point. It all depends upon the copy, the appeal, the list, what others are doing with a similar list, and a thousand-and-one things modifying each case. We have already taken this up in Section 193 and we are now concerned only in the mechanical methods of reproducing the fill-in.

One variation, a simple one, is to omit the fill-in entirely as shown in Fig. 11 E.

Another is to insert the fill-in with a red ribbon if the body of the letter has been run in a harmonizing color. Willard Hall, of the Westinghouse Electric & Manufacturing Company, in *Direct Advertising*, Vol. 4, No. 3, said: "I have made repeated tests on letters sent out over the same mailing lists with a perfectly matched fill-in and the fill-in written in red, and have found the percentage of returns is, if anything, greater from the red fill-in."

A variation of the fill-in is merely an insertion of the word "Gentlemen," or "Dear Sir," omitting all other fill-in.

Still another method is to make the fill-in unnecessary by a salutation like that shown in Section 194.

The Buffalo Specialty Company, large mail-order sellers, reported at the Cleveland Direct Advertising convention that the omission of the fill-in caused them loss in business.

Charles Henry Mackintosh in speaking before the same convention told of a test which the La Salle Extension University had made. This called not only for the fill-in in one case, but the addition of a pen-and-ink signature in place of a processed one. The filled-in letter with the pen-and-ink signature produced 352 replies out of 1,000 as against 220 from the commonplace fill-in and signature. The increased cost was less than ten dollars.

These few instances will show how mechanical care will improve returns from a direct-advertising campaign. Harrison McJohnston, in *Printers' Ink*, September 18, 1919, makes this statement in reporting the success of the bond department of one large banking institution: "Since this policy of quality was adopted about two years ago the mail

sales and coöperation division of this bond department has steadily increased its known returns."

334. Definitions of Various Methods of Reproducing All Physical Forms.—While of course letters may be printed, or reproduced in any of these other forms, it is not the rule, as previously stated, and we shall now define the different methods of reproduction used for practically every form of direct advertising.

Printing is the general term used to designate the product of any kind of type, engravings, etc., reproduced upon paper by means of ink distributed by rollers upon the face of the type or other hard surface to be impressed.

Printing may be in one or more colors. The word "printing" is often used to describe almost any form of reproduction.

There are two kinds of letterpress printing. The kind more commonly used for producing catalogues and general commercial work is termed *flat-bed printing*. This refers to the method of printing from *flat* forms of type or plates, and may be accomplished either on the cylinder type of press or on the platen type of job press.

For *Rotary printing* the type matter is first of all electrotyped or stereotyped and formed into *curved plates*. These are attached to cylinders on the press over which is fed a continuous "web" of paper coming from a roll of paper. The rotary presses work many times faster than the flat-bed presses but the quality is not so good. This form of printing is much used for books and magazines and for newspapers. Of recent years the methods have been improved and some very creditable work is now being done on rotary or web presses. This method is now being used to some extent for long-run catalogues. A long run is necessary because of the heavy initial expense of preparation.

Process printing differs from regular letterpress printing only in that one color is printed over another, using the three primary colors, or the three primary colors and black, as the case may be.

The bulk of all direct advertising is reproduced by the printing process.

The *offset process* might well be called a "cross between" letterpress printing and lithography. It makes soft, beautiful color work. You can print a half-tone plate on rough surfaced paper by this process; but you cannot print by the offset process on a high-finished, smooth, coated paper.

There are five steps in the process: (1) The original which may be engraved upon stone as in regular lithography, or upon copper or zinc as with any printing plate. (2) This design is then *transferred* to a zinc plate. (3) This zinc plate is put in the offset press. (4) The impression on the zinc plate is printed on the rubber-blanket and, finally (5), this blanket *offsets* the impression to the paper.

Under certain conditions this process is much more economical than either letterpress printing or ordinary lithography. By this process excellent results are obtained on rough papers that are much lower-priced than coated stocks. Because of the cost of the plates it is quite expensive for short runs, but for long runs it is economical. The press runs much faster in producing offset than regular printing, the speed of production thus reducing the cost.

No set rule can be stated, but in the case of the ordinary commercial letterhead a "run" of 50,000 headings can usually be produced by the offset process as economically as by the letterpress method.

In the case of booklet covers in three colors, for example, it would take an order of about 25,000 booklets (which would mean 75,000 impressions, considering the three colors) before an offset cover could be produced as economically as a letterpress job.

The Bond Bread and National Biscuit Company inserts on Fig. 27 are examples of offset printing.

Lithography is the method of printing from specially prepared stones instead of from metal plates. This process is particularly adapted to the reproduction of pictures and designs in colors. Because of the cost of producing the original designs upon the stone lithography is mainly used

for printing large editions and especially the covers of large editions of catalogues, booklets, etc.

Photo-gelatin process printing is effected in the following manner: First there is a reversed negative made, sharp and clear, and developed as in photography. This is retouched and exposed to the sensitized gelatin plate, which has been prepared by reducing gelatin (an animal tissue) to a liquid, sensitizing it, and laying it on a plate glass about five-eighths of an inch thick. This is then put into an oven and hardened. The reversed negative is placed against the sensitized gelatin and exposed to the sun in a printing frame. After the exposure has been made the chemicals are washed out and the plate is dried—this is now ready for the press.

Photo-gelatin as a means of illustrating is peculiarly adapted to fine reproductions of paintings, wash, pen-and-ink, pencil drawings, photographs, maps, manuscripts, silver, cut glass, metal goods, and catalogues where exact reproduction is required. No "screen" is used in this process and it is valuable for use in short runs.

Steel engraving, used largely for bank notes, certificates, bonds, commercial letterheads, business cards, and the like, is produced from steel plates and dies engraved by the intaglio process, the printing characters of which are sunk *below* the surface of the plate or die. Steel dies are used where longer runs are to be made. Copper dies will not withstand as much wear and tear.

Copper-plate engravings, used for similar purposes to steel engravings, are made in a similar manner except that the engraving is upon a copper plate. The announcement on Fig. 20 B of the New York *Globe* is an example of copper-plate engraving.

Embossing is the method of producing relief effects upon paper by subjecting it to mechanical pressure between dies. For the best results dies usually have to be heated, in which case it is called *hot embossing*. Covers, especially titles of catalogues, booklets, and the like, are often hot embossed. If there is no printing prior to the embossing;

that is, if merely the paper itself is raised to show the letters, it is termed *blind embossing*.

Hot stamping is a variation of hot embossing; it is used as a means of smoothing out an antique or rough-surfaced paper so that half-tones may be printed upon it. Sometimes this hot stamping is used to sink the paper and permit the tipping on of another sheet of paper with the design printed upon it, as was described in connection with the cover of "The Optimism Book for Offices," in Fig. 15.

335. Unusual Reproductions.—One unusual method following the reproduction of the cover of a booklet is to run it through a machine which will "pebble" it. This often adds a peculiar charm to the completed job.

Still another method is that by which a piece of direct advertising is produced in colors and then *varnished* to give the design a "live" appearance. The varnish adds to the effectiveness of the piece.

QUESTIONS FOR CLASS WORK OR REVIEW PURPOSES

1. Name the different methods of reproducing direct advertising mechanically.
2. Which method is used in the main? Why?
3. Describe the various methods of duplicating letters and choose specimens of each.
4. Choose from any available pieces of direct advertising examples of all the different methods of reproduction.
5. If possible, visit a printing establishment and see how printing is done. Write up your visit for the purpose of impressing it upon your memory.

CHAPTER XVII

HANDLING THE DIRECT-ADVERTISING REPRODUCTION

Cecil's dispatch of business was extraordinary, his maxim being: "The shortest way to do many things is to do only one thing at once."—SMILES.

336. Reproduction of Multigraphed and Mimeographed Direct Advertising a Simple Process.—There is little to consider on the subject of multigraphing and mimeographing beyond that set forth in Section 329. It should be noted that the stencil itself is proof-read in the case of mimeographing and a proof of the set-up form read in the case of multigraphing. It should also be noted that while any form of typewritten work may be underscored as this word is underscored, because the reproduction is made by a stencil, in the case of multigraphing a single-spaced reproduction can only be underscored where the line underscored is the last line of a paragraph, or where an extra space is allowed between that paragraph and the next one. In other words, on the multigraph (unlike the typewriter itself, and in this particular it affords the only difference between multigraphing and typewriting, purely from the mechanical angle) it requires an entire line of space to underscore either a single letter, a word, or more.

The steps in the reproduction of even a simple printing job are much more complex, as will be found in Section 337.

337. Steps in a One-color Four-page Inclosure Reproduction.—Few laymen and certainly not all advertisers know the many steps that even an ordinary one-color, unillustrated four-page inclosure may require in its reproduction. These steps are as follows:

1. Preparing the copy, layout, etc.
2. Ordering the stock.
3. Setting up the type matter.
4. Having this O.K.'d.
5. Locking up the forms.
6. Putting these on the press.
7. Mixing the ink, if not a standard color.
8. Making-ready the forms before printing.
9. Getting the O.K. on "press proof" before actual printing.
10. Running the job.
11. Slip-sheeting, if necessary.
12. Letting the sheets dry.
13. Running them through the folder.
14. Trimming them.
15. Tying the inclosures into bundles or putting them in boxes.
16. Delivery to the customer.

If plates are used and a hair-line register required a number of extra steps are added.

(a) *Make-ready* is the name given to the operation of preparing a form of type so that a good, clear and uniform impression will be the result. Make-ready of a form containing plates is usually more expensive than of a form containing type only since a great deal of overlaying, underlaying, etc., is required. The printer takes care of the entire operation, but it is one of the big items of cost in a job, aside from stock, composition, etc.

(b) *Slip-sheeting* is the "interleaving," or slipping in of an absorbent sheet between the sheets as they come from the press so that the wet inks may not smudge or mar the preceding sheet. This is not often necessary unless a hard-surfaced paper is used, or a job in several colors is rushed through the press.

(c) *Trimming* is the cutting down of the printed and folded sheets to the size which the customer ordered. See Section 485 showing allowance for "trim." Trimming is done by the printer with a power paper knife.

338. **Following the Job Through the Shop.**—Fig. 102, shown by the courtesy of the House of Hubbell, Cleveland, Ohio, illustrates graphically the steps of a more complex

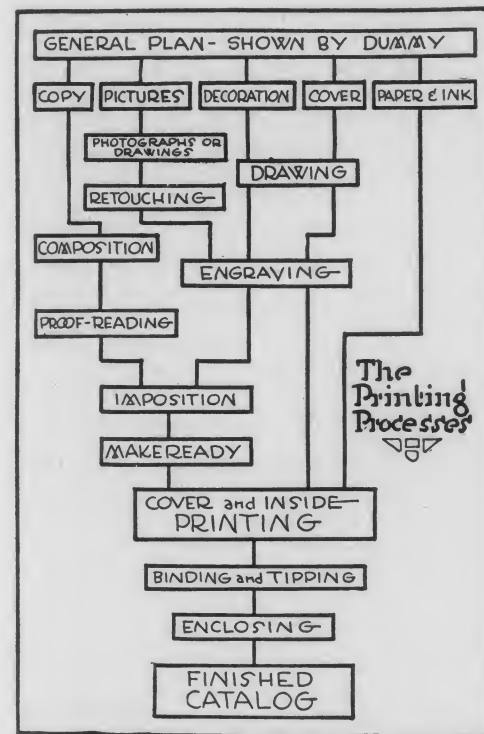


Fig. 102.—The steps of a complex printing job.

printing job than are described in Section 337. Note how the five sections of the operations slowly work down until we reach the finished catalogue or other bound book. This will be found especially helpful in checking up steps in any job under way.

There are several steps not illustrated on this chart, more-over. "Breaking for color," as the printer speaks of it, is

an operation that is necessary when two or more colors are used in a job. Blank spacing material is inserted to fill up the space where color strikes in the dark form, and vice versa. To "break" sixteen pages for color will usually take from four to eight hours, one printer tells us.

To "lock up" the forms requires from four to six hours, and, if there are three colors, proportionately much longer.

"Make-ready" was defined in Section 337, but in following the job let us note that it would require from three to fifteen hours to make ready a form of sixteen pages, one color, according to the number and quality of plates.

Actually to run the form through the presses would require from twelve to eighteen hours to print 10,000 copies, for example, and a similar length of time would be necessary for *each* form—the color and the dark form.

To set up, even on a machine, the "average" 32-page booklet, with a page size of 5 x 8, would require about eight or ten hours.

To insert this machine-set body matter into the page form, together with any plates, captions, panels, tables, borders, etc., would require from 15 minutes to an hour or more per page according to the complexity of the job.

All these figures are at best approximate to give an idea of the actual time necessary for a reproduction to go through the average shop.

339. Short Cuts in Handling Big Jobs.—Of course if the job which you are having printed is a simple four-page inclosure, or a sixteen-page booklet or the like, following the copy, pictures, decorations, covers, engravings, and other steps is a simple routine the details of which may well be carried in your head. Fig. 66 shows the successive steps employed by one firm in preparing a small catalogue. A much more elaborate method of handling must be followed where the catalogue or other piece runs to many pages illustrated with a large number of plates, some of which have to be made from drawings, some from photographs, perhaps none of which is ready when the copy is sent to the printer.

Fig. 103 illustrates the planning board used by V. E. Pratt in getting out a 1700-page mail-order catalogue, as described in *Mailbag* for April, 1919. This is a short cut to the proper handling of a big job without which there would be untold confusion. In order to simplify this description (and the illustration in Fig. 103) we shall consider only a 120-page booklet, though the principle is unchanged for a larger number of pages.

Our first move is to get 120 one-inch cup-hooks for the board; then 120 each two-inch colored "garment" tags as they are termed, in the following ten colors; to indicate conditions shown:

1. White = Nothing started.
2. Blue = Plates ready.
3. Green = Page ready for printer.
4. Lavender = Page in hands of printer.
5. Orange = First proof of page received.
6. Yellow = Page gone back for first revise.
7. Red = Second revise proof received.
8. Violet = Second revise sent back NOT O.K.
9. Pink = Used for additional proofs.
10. Black = Page O.K.'d and ready for press.

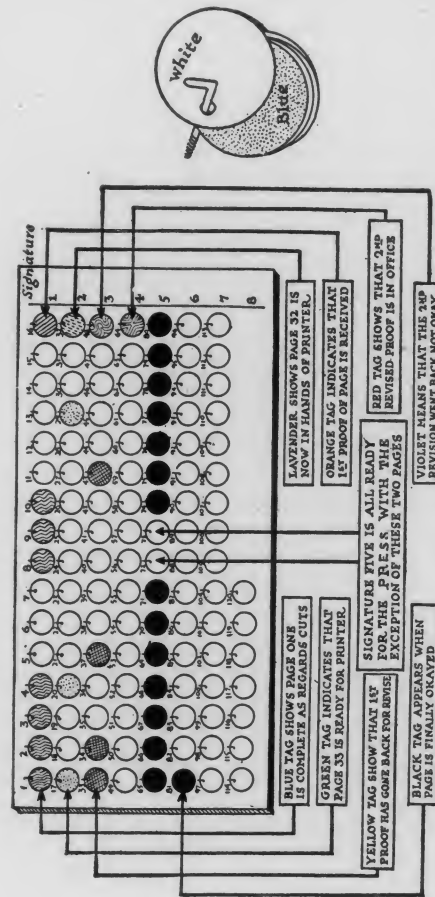
Fig. 103 also illustrates the tags, cup-hook, and how they are operated upon the board.

Mount these hooks on a board in rows of sixteen or thirty-two pages—depending upon how many pages your printer will print in each "signature." Each row will then represent one whole signature, and you must be sure to use the pages bearing the numbers he will make up into that signature so that "Signature" one, for example, can be printed while you work on "Signature" two, and so on.

Hang your ten tags, one of each color, on the hooks in the order of colors mentioned in preceding paragraph, black on the bottom.

Number your hooks, on the board, 1 to 120, as indicated.

We now start with 120 white tags facing us, representing that number of white, or blank, pages. As the pages progress we note the date on the tags, and, as the next step



400

Fig. 103.—With a board similar to the one shown above, placed upon the wall of his office the producer of direct advertising can watch the progress of his catalogue or other piece. He can always tell at a glance where any particular copy or proof is located and how long it has been held there. Illustration at right: a "close-up" of the garment tags and hook used in making the board.

is taken, the old tags are taken off until the black tags are visible, indicating that the pages are ready for the press. When a solid row of black tags appears, that signature is ready to be printed. It has been O.K.'d for the last time by the advertiser. In Fig. 103 one signature is all ready, except two pages. The tags which are taken off the top are put on the bottom in Mr. Pratt's system, so they are available for future reference as a complete file of the individual pages.

Any number of colored tags could be used just as well as ten, additional ones being added for further proofs, electrotyping, and the like, and the general principles of this system may be applied to any individual problem.

340. Preparation of Correct Copy Necessary for Economical Reproduction.—If every one who started to prepare copy for the printer bore in mind the steps outlined in Section 337 he would see to it that the copy which was sent to the printer was as nearly correct as possible. It is an old story, but none the less true, that all too often advertisers start to rewrite the copy AFTER they see it in proof form. This involves additional costs charged as "author's corrections." Often the revised copy is longer than the original, or shorter, in which case the plan of the entire piece may have to be modified. Pages may have to be re-planned, reset, and the costs are multiplied.

Copy written in an illegible handwriting runs the cost up enormously, for you pay for the TIME of the compositor, proofreader, and others, in addition to the time of the machine operator who struggled to have it put into type. Every time they meet in "conference" to decide whether a word is "time" or "true," for instance, you, the advertiser, pay for it.

Write all the copy on the typewriter if possible, on one side of the sheet, and all on the same sized sheets for ease in handling.

Remember that every single change *you*—the advertiser, "author"—make in proof costs you money. As this is written the cost varies from \$3 to \$5 per hour. A single

comma may require that a line be reset. Resetting a line may upset a whole paragraph. A paragraph upsets a page, and a page the book. You order italic captions. You get the proof and do not like their looks. You order a change. That is an author's correction and you pay for it.

If this section could drive home to every reader the absolute necessity of having the copy correct BEFORE it is sent to the printer to be set up, it will save the reader the cost of the book on any job running to a hundred dollars or more.

WRITE YOUR COPY CORRECTLY AT FIRST. TYPEWRITE IT. MAKE NO CHANGES IN PROOF THAT ARE NOT ABSOLUTELY NECESSARY. EXPECT TO PAY FOR THESE CHANGES IN ADDITION TO THE PRINTERS' ORIGINAL ESTIMATE.

(a) ESTIMATING TYPEWRITTEN COPY. To determine the number of lines a piece of typewritten copy would make when set in any certain face and measure of type, the United Typothetae of America gives its members the following rules:

First, ascertain the average length of the typewritten line in picas.

Second, count the number of such lines. If there is a large number of pages get an average of the number of lines to a page and multiply by the number of pages.

Third, get the length of the type line in picas.

Fourth, decide upon the size and kind of type to be used for the set-up.

Fifth, multiply the average length of the typewritten line by the number of such lines. This will give the amount of typewritten copy in picas.

Sixth, divide the figure so obtained by the number of picas in the length of the type line. The result will be the number of lines of typewritten copy the same length as the type line is to be.

Seventh, multiply the result by the percentage figure as shown by the accompanying table for the size and kind of type to be used. The final result will be the number of lines of type.

Example: Twenty pages of 12-point typewritten copy with an average of forty lines to the page. The average

length of the lines is 40 picas. To be set 20 picas wide in 8-point Goudy.

$20 \times 40 = 800$, the number of typewritten lines.

$800 \times 40 = 32,000$, the number of picas of typewritten copy.

$32,000 \div 20 = 1,600$, the number of typewritten lines the same length as the type line is to be.

The percentage as shown by the table for 8-point Goudy is 55 per cent.

$1,600 \times .55 = 880.00$ or 880 lines of 8-point Goudy type, 20 picas wide.

(b) PERCENTAGES OF VARIOUS SIZES OF CASLON, SCOTCH ROMAN AND GOUDY SET FROM 10- AND 12-POINT TYPEWRITER TYPE COPY.

| Type- writer Type When set in of: | PER CENT | | | | | | | | | | | | | | | | | |
|--|------------------|-----|-----|-----|------|------|--------------|-----|-----|-----|------|------|-------|-----|-----|-----|------|------|
| | Caslon old Style | | | | | | Scotch Roman | | | | | | Goudy | | | | | |
| | 6: | 8: | 10: | 12: | 14: | 18 | 6: | 8: | 10: | 12: | 14: | 18 | 6: | 8: | 10: | 12: | 14: | 18 |
| 12 | .43 | .54 | .66 | .80 | .90 | .118 | .43 | .53 | .66 | .80 | .95 | .117 | .45 | .55 | .66 | .79 | .95 | .125 |
| 10 | .50 | .63 | .78 | .95 | 1.06 | .140 | .57 | .62 | .79 | .97 | 1.12 | .131 | .55 | .67 | .78 | .94 | 1.10 | .146 |

(c) ESTIMATING NUMBER OF WORDS SET IN VARIOUS SIZES OF BODY TYPE:

The table on page 404 shows the *approximate* number of words to the square inch in various sizes of body type, leaded and solid, and will be helpful in estimating the number of pages required, or words needed.

341. **The Layout and the Dummy.**—A layout is a planned arrangement sent to the printer together with the copy so that he may follow it in setting up your direct-advertising piece. A dummy, though the term is often a synonym of layout, ordinarily is a rough duplicate of what the finished piece will be as to weight, shape, make-up, etc.

Fig. 104 illustrates a rough layout of two pages of a broadside, for example, from the pen of John H. Clayton, "dummy" specialist. This could be sent to the printer with the illustrations, trade-mark, signature plates (called "logotypes"), and the printer could then intelligently reproduce the ideas of the maker of the layout.

WORDS TO THE SQUARE INCH

| Square Inches | 5 Point Solid | 5 Point Leaded | 6 Point Solid | 6 Point Leaded | 8 Point Solid | 8 Point Leaded | 10 Pt. Solid | 10 Pt. Leaded | 12 Pt. Solid | 12 Pt. Leaded |
|------------------|------------------|-------------------|------------------|-------------------|------------------|-------------------|-----------------|------------------|-----------------|------------------|
| 1 | 60 | 50 | 47 | 34 | 32 | 23 | 21 | 16 | 14 | 11 |
| 2 | 138 | 100 | 94 | 68 | 64 | 46 | 42 | 32 | 28 | 22 |
| 4 | 276 | 200 | 188 | 136 | 128 | 92 | 84 | 64 | 56 | 44 |
| 6 | 414 | 300 | 282 | 204 | 192 | 138 | 126 | 96 | 84 | 66 |
| 8 | 552 | 400 | 376 | 272 | 256 | 184 | 168 | 128 | 112 | 88 |
| 10 | 690 | 500 | 470 | 340 | 320 | 230 | 210 | 160 | 140 | 110 |
| 12 | 828 | 600 | 564 | 408 | 384 | 276 | 252 | 192 | 168 | 132 |
| 14 | 966 | 700 | 658 | 476 | 448 | 322 | 294 | 224 | 196 | 154 |
| 16 | 1104 | 800 | 752 | 544 | 512 | 368 | 336 | 256 | 224 | 176 |
| 18 | 1242 | 900 | 846 | 612 | 576 | 414 | 378 | 288 | 252 | 198 |
| 20 | 1380 | 1000 | 940 | 680 | 640 | 460 | 420 | 320 | 280 | 220 |
| 22 | 1518 | 1100 | 1034 | 748 | 704 | 506 | 462 | 352 | 308 | 242 |
| 24 | 1656 | 1200 | 1128 | 816 | 768 | 552 | 504 | 384 | 336 | 264 |
| 26 | 1794 | 1300 | 1222 | 884 | 832 | 598 | 546 | 416 | 364 | 286 |
| 28 | 1932 | 1400 | 1346 | 952 | 896 | 644 | 588 | 448 | 392 | 308 |
| 30 | 2070 | 1500 | 1410 | 1020 | 960 | 690 | 630 | 480 | 420 | 330 |
| 32 | 2208 | 1600 | 1504 | 1088 | 1024 | 736 | 672 | 512 | 448 | 352 |
| 34 | 2346 | 1700 | 1598 | 1156 | 1088 | 782 | 714 | 544 | 476 | 374 |
| 36 | 2484 | 1800 | 1692 | 1224 | 1152 | 828 | 756 | 576 | 504 | 396 |

The above table shows the number of words contained in one or more square inches, both leaded and solid (leaded having two points between the lines). In writing copy, all words composed of twelve or more letters should be counted as two words.

Without a layout the printer might set up the pages in such a way as to require resetting at a cost which would be eliminated entirely by guidance of a simple layout.

A dummy of a catalogue, for example, contains the number of pages to be used, the weight of paper chosen, the kind of cover stock, and each of the pages of the dummy may have a "layout" so that the dummy also acts as a layout for the printer.

The layout is a guide to the compositor, the dummy is the "blue-print" for both advertiser and printer. It enables the advertiser to judge what the finished job will look like and the printer to deliver most readily what is wanted.

Unless the printer has a dummy and a layout it will be necessary to submit galley proofs—the type being placed on

Specializing—
not Just Selling

Buyers of Printing Have
Found IT PAYS

We Are Giving Our Clients
more than Printing

Today We Offer the Buyer
of Printing

A Service that Means
SALES

**LOGAN PRINTING
HOUSE**

The return of the ordered proof card
carries no obligation whatever if you
serve to disprove you with our facilities.

Fig. 104.—The rough layout which visualizes the finished piece not only to the printer but also to the prospective buyer.

long trays or galleys and proved on a proof press—and made up into pages afterwards. Every additional proof means an additional charge, of course.

Sometimes with proofs of engravings layouts of pages are made and these pasted in the final dummy of the book, catalogue, or other piece. Likewise clippings from advertisements, stories, and the like may be used to make the layout more realistic. Colored pencils are often used to suggest color treatment in the finished work.

342. Reading the Proof.—Fig. 105 illustrates the methods of marking a proof and every reader of this work will find it advisable to become familiar with these marks and how to apply them. Printers generally use them; indeed, any other method of marking may be misunderstood. All marks should be made in the margins; if the line is a wide one mark the corrections for the right side of the line on the right margin, for the left on the left-hand margin.

Beginners should be warned against O.K.'ing proofs on their own responsibility. Even able and accomplished advertising men, knowing how all are prone to be poor proof-readers of their own "copy," make a practice of getting a

The Marking of Proof

| The Mark | Mark in Proof | Meaning of Mark |
|---------------|------------------------|-------------------|
| <i>cf</i> | He bought the boofk | take out |
| <i>w.f</i> | He bought the book | wrong font letter |
| <i>q</i> | His book, and Whereas | make paragraph |
| <i>tr</i> | He the bought book | transpose |
| <i>italic</i> | He bought the book | put in italic |
| <i>sm.c.</i> | He bought the book | small capital |
| <i>caps</i> | He bought the book | capitals |
| <i>roman</i> | He bought the book | put in roman |
| <i>“ ”</i> | He bought the book | quotation marks |
| <i>∨</i> | He bought the book | even spacing |
| <i>l.c.</i> | He bought the book | lower case letter |
| <i>#</i> | He bought the book | space |
| <i>○</i> | He bought the book | period |
| <i>stet</i> | He bought the book | let stand |
| <i>9</i> | He bought the book | invert |
| <i>↓</i> | He bought the book | push down space |
| <i>∨</i> | He bought Johns book | apostrophe |
| <i>x</i> | He bought the book | broken letter |
| <i>l-l</i> | A registered trademark | hyphen |
| <i>□</i> | He bought the book | indent em quad |
| <i>α?</i> | He bought the book | query to author |
| <i>L</i> | He bought the book | bring to mark |
| <i>○</i> | He bought the book | close up |

Fig. 105.—Whether or not you have a good proofreader at your command, it is a good thing for you to know how to mark a proof. The marks of correction shown above apply to almost all the errors that are apt to occur in printers' proofs of direct-advertising matter.

number of extra proofs of an important work, such as a catalogue, and of having a set of these proofs read and O.K.'d by authoritative officials of the concern for which it is produced, especially having the engineering department

check measurements, details and the like, and so on where the piece describes a mechanical product.

343. **O. K. of Technical Details.**—Printed matter is assumed to be authoritative and every producer of direct advertising owes it therefore to the profession to see that, before any technical data are published, they have been O. K.'d by an "authority."

Extreme care must be used to see that figures, sizes, dimensions, and the like appear correctly in a printed catalogue or booklet.

See Chapter XX as to O. K. of postal regulations.

344. **Copyrighting the Printed Reproduction.**—It is not necessary to copyright direct advertising, but doing so often frightens off those who would plagiarize and, more than that, frequently gives the book a higher value in the eyes of the recipient.

By the copyright you secure the exclusive right to the contents of the direct advertising—if original. Any one who infringes may be prosecuted.

Application for copyright should be made to the Registrar of Copyrights, Washington, D. C., who will furnish a copy of the law and regulations and the proper blanks. All direct advertising which is copyrighted, to be entitled to the protection, must bear the notice "Copyright, 19—, by —," on the front page, or title page, of the publication, or approximately in the same position if in other than booklet form. Immediately after publication two copies of the piece must be filed in the Copyright Office. The cost of a copyright application is \$1.00, which includes a certificate.

345. **What Is Meant by "Imposition."**—Imposition, in the printers' language, has reference to the arrangement of the pages in such a way that they will print in proper positions on the flat sheet, so that when this is folded the page numbers or folios will run in proper sequence.

The name comes from the fact that the form or forms—where more than one color as previously explained—are first placed within a metal frame known as a "chase" which

lies flat on the "imposing" stone. This form is tightened or "locked-up" by the use of mated wedge-like metal pieces called "quoins."

Imposition is not a simple thing to learn, and yet to figure paper stocks accurately (see Section 325) one must have a rudimentary knowledge of it.

Let us consider a four-page inclosure in order to make it easy to understand. This may be printed from *two* forms of two pages each, pages 1 and 4 being printed from one form, a second form being used to print pages 2 and 3 on the opposite side of the sheet (see Fig. 106). When a sheet is printed in this manner it is said to be printed "*sheet-wise*," and each printed sheet will make one complete inclosure. It will, therefore, require only 1000 impressions on *each* side, or 2000 impressions, to make 1000 complete inclosures.

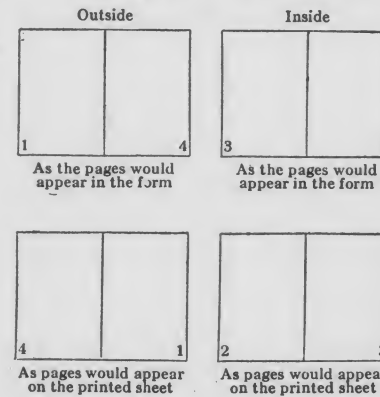
If, instead of printing from two forms of two pages each, the four pages are arranged in *one* form and a sheet twice the size of the first sheet is used, being printed first on one side, then turned end for end and printed on the opposite side, the process is called "*work-and-turn*" handling (see Fig. 106). Each printed sheet is cut in two and makes two complete inclosures. This will require only 1000 impressions to make 1000 complete inclosures.

The beginner should clearly understand that when a sheet is printed "work-and-turn," the form is twice the size of the form if the same number of pages is printed in two forms "sheet-wise." The press is printing twice the number of pages each impression, and thus cuts the number of impressions in half.

In any regular forms the pages that fall together (also referred to as "folios") will total one more than the number of pages in the form, as $1 + 4 = 5$; $3 + 2 = 5$; $1 + 16 = 17$; $8 + 9 = 17$.

The same principles are involved whether a sheet contains four pages or sixty-four pages, and it is well for the beginner to practice with four pages, both sheet-wise and

Four Pages Printed Sheetwise



Four Pages Printed Work and Turn

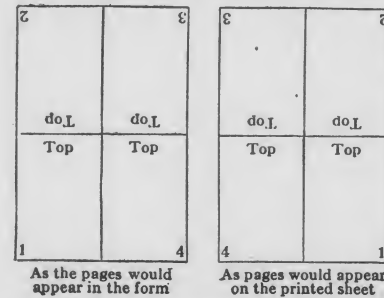


Fig. 106.—These sets of miniature pages with their respective captions will explain graphically the difference between four pages run "sheet-wise" and those printed "work and turn."

work-and-turn, until he understands the fundamental principles.

346. Sizes of Machinery for Reproductions.—There are, of course, many special sizes, but in the main it will be found that the following sizes are "standard" or "regular."

The maximum size of sheet that can be put through a regular office mimeograph is $8\frac{1}{2} \times 14$ inches, with a print surface of about 7×14 inches.

The maximum size sheet for the regular office multigraph is the same as for the mimeograph, but the actual print surface is about 8×14 inches.

Job presses range from the small size taking a chase of 8×12 and a sheet of about the same size (though a sheet 6×10 inches will work better) for printing envelopes and small cards, to the 14×22 inch size for ordinary half-tone work, covers, scoring, cutting, embossing, etc. There is also a 10×15 inch chase size which will take sheets of that size though a 9×12 will work better, used largely for printing letterheads. There is also a 12×18 size chase job press.

The *Kelly press* is a job press, too, but very fast, and is fed automatically. It takes a 17×22 chase for which the 15×20 sheet is about ideal.

Cylinder presses run from a minimum size of about 22×34 to an occasional 44×64 inch size. The usual sizes (there are more variations in cylinder-press sizes than in job-press sizes) are for taking the 25×38 and 32×44 inch sheets.

The pony cylinder will handle line-cuts and small half-tones advantageously. It is 22×34 inches in size.

347. Knowledge of Mechanical Problems Often Means Saving in Costs.—The beginner might think there is no need of paying attention to these mechanical problems in reproduction. The fact is that frequently savings may be made by utilizing this information. Four different pieces may be made up and run on one sheet at the same time, later cut up and folded to separate sizes, if desired, making a saving in cost of press work.

Figs. 107 and 108, respectively, show how, by knowing the mechanical reproduction problems, "waste" of book paper (25×38) and cover paper, respectively, may be avoided and almost "free" inclosures or postal cards secured out of the portion saved. These figures also illustrate the possibilities of cutting more than one piece out of the same sheet.

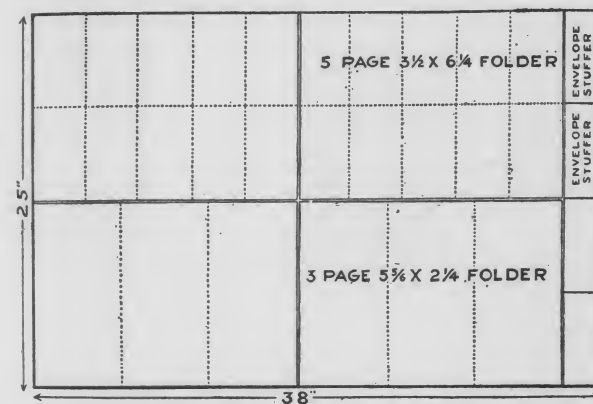


Fig. 107.—How you can save the waste even in the standardized 25×38 sheet of paper is indicated here. A similar economy can often be effected in other sheets and sizes, of course. Confer with your printer and make these savings.

374A. How to Order Printing.—Appendix F gives the standardized form of ordering printing and should be referred to in this connection.

348. Two Main Types of Folding Machines.—There are two main types of folding machines. One folds by use of knives and the other by friction. The former is largely used for book work folding 16 and 32 pages in right-angle folds. The latter is used for folding pamphlets and smaller catalogues, inclosures, folders, etc. Neither will handle die-cut pieces as a rule and all such special folds must be made by hand.

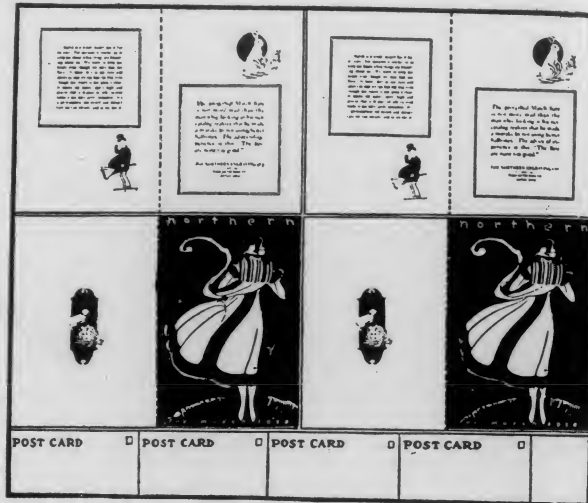


Fig. 108.—The plan adopted here is similar to that conveyed in Fig. 107, but in this case cover stock has been used and a double purpose served. The return card is a match with the cover of the house organ since it is printed at the same time and from the same sheet, at a saving in paper and presswork.

QUESTIONS FOR CLASS WORK OR FOR REVIEW PURPOSES

1. Describe the steps in the reproduction of a multigraphed job; a printed job.
2. In your own words tell of Mr. Pratt's system of handling a big printing job through the advertiser's office.
3. Why is there so much necessity that the first copy be correct?
4. Make a rough layout of a broadside page. A dummy of it.
5. Read and mark with proofreader's marks any sheet or sheets you can find errors in.
6. What connection is there between imposition and the ordering of paper? Make up a four-page form and number the pages; show the forms both sheet-wise and work-and-turn.
7. How can knowledge of mechanical reproduction be used to advantage?

CHAPTER XVIII

ADDRESSING AND DISTRIBUTING

It is the Age of Machinery, in every outward and inward sense of that word.—CARLYLE.

349. Addressing—"The Neck of the Bottle."—By far the larger portion of direct advertising is delivered to the person intended by means of the United States mails, either from direct or indirect distribution, as we shall see in Section 357. The addressing of the piece, therefore, is the "neck of the bottle" of direct advertising. If that part is not rightly done, all that has gone before may be waste effort. In a public address D. A. Campbell, formerly postmaster of Chicago, said: "Forty-three per cent of the mail handled by the Chicago post-office is wrongly addressed. Believing that their particular firms are universally known, business men advertise without giving their business street address. They send letters without writing the street address on the envelope. Over 1000 Chicago firms use 'Chicago' only as a mailing address. Looking up addresses and seeing that such mail is properly directed costs the Chicago post-office \$85,000 a month."

Honorable John C. Koons, first assistant postmaster general, in addressing the Cleveland Advertising Club, in May, 1920, said: "Twenty-two million letters reach the dead-letter office each year, which cannot be delivered because they are so improperly or incorrectly addressed that we cannot locate the addressee. Many times that number go to the directory section and are given the directory service which delays their delivery from twelve to twenty-four hours."

Correct addressing not only is necessary, but it pays.

Consider the statistics reported to the Detroit convention by B. A. Dahlke, of the Dahlke Stationery & Manufacturing Company, Buffalo, showing that for five months in succession a test of extra carefully handwritten addresses as compared with poorly written ones showed 30 per cent increase in favor of the carefully written ones.

350. Four General Methods of Addressing.—Four methods of addressing are generally used: (1) Writing by hand; (2) typewritten; (3) by means of paper stencil addressing machines, and (4) metal-plate addressing machines.

All of these methods serve useful purposes, and for our treatment in this chapter we shall assume that the name and address are correct in every particular, as set forth in Chapter IV. In writing to some prospects, a handwritten address (perhaps in feminine handwriting) is more useful than any other form.

In addressing business men on the grade of paper known as papeterie (wedding announcement stock), for example, feminine handwriting adds piquancy to the piece. In writing what appears to be a personal note from one man to another, one woman to another, or sometimes from one sex to the other, a handwritten address adds the necessary "personal" touch.

Likewise, firms with large addressing-machine equipment find upon occasion that it is worth while to address certain envelopes individually upon the typewriter to get a personal touch that cannot be secured from the very best machine-made address.

Where speed is essential machinery is necessary to handle the addressing. Parenthetically, one of the worst faults of direct advertisers is an overweening desire for speed and more speed. We are "speed" mad. We are obsessed with the idea that we must get 100,000 mailing pieces into the mails in the morning or as many prospects will pass away from ennui, when as a matter of fact 99,999 of them would still live probably if we never mailed out that piece of advertising.

(a) *Handwritten* addresses are, of course, always produced with pen and ink. The average person likes a little contrast and the enormous amount of machine-addressed mail reaching the average man these days causes a handwritten address to stand out.

(b) *Typewritten* addresses should always be written on each piece individually, though occasionally publications make three or four carbon copies of the first mailing sticker and utilize these carbons (on gummed paper, as a rule) for further mailings. Such an address never contains the quality appeal, however.

Until recently experts recommended the paper-stencil machine for lists to be used only a few times, in preference to the metal plates for the metal-plate machines which were more costly. Now that the one firm making practically all of the metal-plate machines has evolved and popularized a smaller and much cheaper metal plate, this difference has vanished.

(c) The *paper-stencil* machine operates, broadly speaking, on the principle of the mimeograph. A cut-out "stencil" is made on a prepared sheet of paper held in a paste-board frame. The ink then operates *through* this stencil to produce the address.

(d) The *metal-plate* machine involves the principle of the typewriter or multigraph. The plate is embossed, not cut-out, and the letters stand up above the rest of the plate as do the characters on a typewriter. This plate then is operated through a ribbon, a duplicate of a typewriter ribbon, to make the address upon paper, as in the case of the multigraph or typewriter.

Experience shows that unless, as a rule, you will have to address a list five times or more within a year it is not economy to invest in an addressing machine.

351. Either Paper Stencils or Metal Plates May Be Indexed.—Both handwritten and typewritten addresses must be done over and over, except where written in carbon, and this requires a separate card index or sheet to be kept on file as the original list. This original list, is, of course, de-

sirable in the case of the paper-stencil and metal-plate machines, though not necessary. In both cases the plates may be had with "frames" that permit of indexing upon them the rating, business secured, follow-up, etc.

In the case of the addressograph (metal-plate) machine an automatic system of selecting prospects by means of a series of metal tabs inserted on the top edge of the frame makes a further saving in handling large lists.

The cost of typewriting addresses is from \$3.00 to \$4.00 per thousand, varying according to the place where it is done. By use of the addressograph the cost is only a few cents per thousand, not including the cost of the original plates which, of course, automatically reduces the total cost every time the list is used. The rate of production per day is about 750 to 1000 on the typewriter as against 15,000 to 20,000 on the addressograph. The paper-stencil machine has about the same rate of production as the addressograph.

The addressograph can be used to secure an almost perfectly matched fill-in in connection with the multigraph, when care is used.

Both paper-stencil and metal-plate machines may be had for operation by hand, foot, and electric-power.

352. Using the Mails for Distribution Purposes.—The mails are used for distribution purposes in two ways: (1) Direct mailings, and (2) indirect distribution. In the former the piece is sent direct to the possible prospect, while in the latter instance the piece is inclosed with other mail as with a letter or a house organ, etc., and distributed through a coöperative mailing plan, or reaches the prospect in an indirect way.

If we are mailing direct there are three important things to be considered in addition to the postal rules and regulations set forth in Chapter XX; and these are: (1) If your mailings are large it will be necessary to assort your pieces just as the post-office would. Put the pieces for Illinois all together, perhaps even separating Chicago, and tying these into bundles by cities and towns, inserting them

in bags furnished by the post-office and then delivering these marked bags direct to the post-office. This method eliminates almost interminable delay which would otherwise ensue in the local post-office.

(2) The timing of mailings will have to be worked out with the post-office department, both locally and at the offices where the mails are to be delivered.

(3) Method of prepaying postage will require much consideration. There are, in the main, two problems here: whether you will use stamps or the permit. If stamps, whether regular stamps which have to be cancelled or precancelled stamps. If you wish to use precancelled stamps, see Section 378. If you are to use regular stamps, it will be necessary to decide whether to use first-class or third-class methods of payment; that is, whether for an ordinary circular you will use one-cent or two-cent—mail the envelope unsealed or sealed.

Occasionally special delivery or registered mailings have been found to be highly profitable (see Section 353).

The subject of first-class versus third-class mailings is so important that we shall take it up separately in the succeeding section.

353. First-class versus Third-class Mailing.—There can be absolutely no iron-clad rule laid down for this problem which may be followed by every business under every condition. It would be as impossible as to answer the query: "Which is the better, to send out salesmen dressed in blue serge or gray tweeds?"

The personal factor, the list, what else is going to the list from yourselves, from competitors, the time, the offer, the surrounding conditions—all make it absolutely impossible to decide such a question offhand. In Section 201 we adverted to this same fact.

Here is what one retailer wrote *Selling Aid*, of Chicago, on this subject: "If the literature in the envelopes is the right kind, I am sure that exactly as many replies will be had under one-cent postage [as under the two-cent postage]."

To illustrate the way opinion sways us in our judgments, the late George L. Louis, who made a life-study of selling to retailers, said at the Chicago Direct Advertising Convention: "I send out no third-class literature." At the Cleveland convention the following year, Lloyd Mansfield of the Buffalo Specialty Company said, referring to the president of the company: "His principle in going out to the trade all over the country is to use one-cent mail. He has tried both a number of times. He can make more money by the use of one-cent than two-cent mail. Perhaps he will get a few more responses through the two-cent mail, but the responses do not make up the difference in cost." They use the so-called "pennysaver" envelopes.

A. J. Reiss of the Sherwin-Williams Company, Cleveland, at the same convention corroborated Mr. Mansfield's remarks, in saying: "We use the pennysaver envelopes (a patented envelope giving the appearance of a sealed envelope but open to inspection at the end and mailable at third-class rate) with the green (one-cent) stamp. We had formerly used the two-cent stamp, but we found by actual test that the one-cent stamp gave us just as good results."

After all is said and done Mr. Reiss hit the nail on the head when he advocated "actual test"—*test out one-cent vs. two-cent* on your own proposition and determine for yourself what you should use.

As a general rule it may be safely observed that the selection of either first-class or third-class mail is largely dependent upon the self-interest value of the appeal contained within. Most mail will get opened; if self-interest is not within, the fact that it arrived with first-class privileges will not recommend it.

The standing and character of the firm making the mailing also have an effect upon the choice of class to be used. A third-class piece from John D. Rockefeller, or the Standard Oil Company, will likely be opened whereas one from John Doe or the Flybynight Oil Company might be put at rest in the willow morgue post-haste.

Likewise, people who get very little mail, or who have inquired for the material you send, will likely pay little attention to the color of the stamp which brings the reply. See also Section 382 as to mailing first and third class together.

Marketing for March, 1920, reports an interesting test made by William A. Hersey, of Robert H. Ingersoll & Brother, wherein 2500 pieces were mailed out under first-class postage. These offered for sale a stock-keeping system to jewelers. The mailing cost four cents each. Then 2500 additional pieces were sent to prospects as nearly of the same class as was possible to secure. The pieces were identical in every respect except that a pennysaver envelope was used for the third-class mailing (which cost two cents each on account of weight). The results were that the first-class mailing brought just ONE more reply than the third-class.

Those interested in following this matter further are referred to *Postage* for September, 1920, page 335. Here Russell B. Williams deduced the rule that if you are using perfectly filled-in personalized letters use two-cent (first-class), and if you are using circulars mail under one-cent (third-class) rates. The rule comes from a series of tests which are reported in detail.

Frequently in order to emphasize the appeal first-class mailings are sent special delivery, or registered, and occasionally both special delivery and registered.

Printers' Ink, August 28, 1919, tells how Ralph E. Dyar, a Spokane newspaper man, by use of a special delivery sales letter to A. H. Woods, the theatrical producer, sold the play, "A Voice in the Dark."

Stock-selling concerns frequently make use of the special delivery and registered mail idea to impress either the need for haste or the value of their offering, or both. The idea can be adapted by other businesses.

354. Stamping the Return Card.—It is also an open question whether stamping the return card is profitable. The list, self-interest of the proposition, and all the other

factors are almost the same as in the case of the mail going out. Merritt Lum, circulation manager of A. W. Shaw Company, is the authority for the statement that from a series of tests he found putting a stamp on the return, prepaying the reply, brought 95.4 per cent *additional* replies. Manufacturers and wholesalers showed the greatest increase, with bank cashiers, retailers, and lumber dealers in order, respectively. Real-estate operators showed the least gain.

Frank T. Buerck, at the Detroit convention, made this interesting contribution to the subject in hand: "I sent out a series of letters, on a sample book, my first letter going out with an unstamped card—the returns were less than 5 per cent, that is, requests for the sample book. I then sent out another series of letters with one-cent postcard and the returns requesting the book were 25 per cent."

355. A Helpful Table for Figuring Mailing Cost.—Of course a dummy can be made up, weighed, and the cost of mailing estimated accurately, though occasionally there may be slight variations. The following table worked out by Paul D. Van Vliet of the Universal Portland Cement Company, reproduced here through courtesy of *Printers' Ink*, shows how this may be worked out in advance even to the ink:

SIZE OF BOOKLET 6" x 9"

| Size of Paper | Wt. | Body Stock Weight of Finished Inside Forms: Ounces Each | | | | |
|---------------|-----|---|--------|---------|---------|---------|
| | | 4 pgs. | 8 pgs. | 16 pgs. | 32 pgs. | 64 pgs. |
| 38" x 50" | 100 | .182 | .363 | .727 | 1.455 | 2.91 |
| " | 120 | .218 | .437 | .874 | 1.748 | 3.49 |
| " | 140 | .255 | .51 | 1.02 | 2.04 | 4.08 |
| " | 150 | .272 | .545 | 1.091 | 2.183 | 4.36 |
| " | 160 | .291 | .582 | 1.165 | 2.33 | 4.66 |
| " | 190 | .327 | .655 | 1.31 | 2.621 | 5.24 |
| " | 200 | .364 | .729 | 1.457 | 2.915 | 5.83 |

| Size of Paper | Wt. | Cover Stock | Ink |
|---------------|-----|-------------|-------------------|
| 20" x 25" | 40 | .276 | 16 pgs. .012 ozs. |
| " | 45 | .32 | 32 " .024 " |
| " | 50 | .345 | 64 " .048 " |
| " | 55 | .38 | |
| " | 60 | .415 | |
| " | 65 | .45 | |
| " | 70 | .484 | Envelope |
| " | 75 | .52 | Standardized |
| " | 80 | .553 | Weight .4075 oz. |
| " | 85 | .588 | |
| " | 90 | .622 | |
| " | 95 | .656 | |
| " | 100 | .69 | |

Suppose we guess that we want body stock of 160 pounds and cover stock of 70 pounds for a booklet of 72 pages and cover, this is what we would learn from the table:

| | | |
|------------------------------|--------|------|
| 64 pages—160 pounds..... | 4.66 | ozs. |
| 8 pages—160 pounds..... | .582 | |
| Cover 70 pounds..... | .484 | |
| Envelope | .4075 | |
| Ink, 64 pages | .048 | |
| Ink, 8 pages additional..... | .006 | |
| | 6.1875 | ozs. |

This would be over the mailing weight unless we wished to add an extra stamp, so to get the weight under 6 oz. we would drop to 150-pound body stock, and to increase the cover weight a trifle to add more "class," we would get these figures:

| | |
|------------------------------|--------|
| 64 pages—150 pounds | 4.36 |
| 8 pages additional | .545 |
| Cover 80 pounds | .553 |
| Envelope | .4075 |
| Ink, 64 pages | .048 |
| Ink, 8 pages additional..... | .006 |
| | 5.9195 |

356. Coöperative Mailings.—Coöperative mailings, though not the rule, are accomplished by sending all of the mailing pieces from several different concerns to one central headquarters and there having them mailed to the list. One coöperative mailing which reached the writer contained this mass of varied appeals: Department store, tailor, butter shop, bakery, bank, oil stock, and three different specialties. No doubt coöperative mailings can be worked out especially among non-competing and supplementary lines, but they require careful planning and execution.

357. Methods of Distribution Other Than the Mails.—Direct advertising is just beginning to come into its own. The distribution other than by mail is yet in its infancy. Here are a few of the methods of distribution other than by mail: (1) Through dealers, agents, or other distributors; (2) By house-to-house distribution—where not contrary to local statutes; (3) At exits of theaters, factories, and other places where crowds emerge; (4) With packages of all kinds, as inserts, and special wrappers (see Section 78); (5) With theater programs and other similar carriers; (6) With soap wrappers furnished to practically every large hotel for distribution to guests to carry a direct advertisement of the maker; (7) With jackets or special covers for booklets, which are being used more and more as carriers of direct advertisements; (8) By means of the telegraph—many campaigns are using the telegraph as a carrier of direct-advertising messages; (9) At conventions of all kinds, as well as special meetings, banquets, etc.; (10) By racks furnished to distributors so they can in turn easily distribute their packages to prospects without using the mails, (11) with proper care, to and through school children and (12) Gummed paper tape bearing on the ungummed side an advertising message is being frequently used these days by manufacturers, wholesalers, and others to put their messages before ultimate users and consumers at practically no expense. The manufacturer or other user of this form of DIRECT advertising distributes tape-sealing machines to printers, grocers, druggists, and others and then peri-

odically supplies these distributors with re-fills of tape, which is used by the distributor in sealing packages, bundles, etc., carried away and delivered to users and consumers.

Since the preceding paragraph was put in type we have come across still another method of distribution, which is coöperative. The Beechnut Packing Company make a package holding three samples of Beechnut Mints, which are imprinted on the wrapper with the name of some local store desiring advertising. This local store then distributes them by placing packages near the proverbial toothpick container in restaurants. By this plan the manufacturer apparently shares the cost of sampling with the local merchant whose name and business are imprinted on the wrapper.

The Statler hotels in New York, Buffalo, Cleveland, Detroit and St. Louis have still another unusual method of distributing direct advertising. They slip under the door of every guest each morning a daily newspaper to which is tipped a circular advertising special menus, etc. They distribute in this way in excess of two million pieces a year.

358. Value of Attention to Details.—The issue of *Printers' Ink* for April 18, 1918, contained the anonymous confession of a mail-order advertiser emphasizing the necessity and value of paying attention to little details. He found, for example, that he got more returns when the return card was put inside of the folded letter before that was placed within the envelope than when the card was inserted in the envelope separate from the letter. B. A. Dahlke, addressing the Detroit convention, told of test letters sent out to prove the importance of this point. He sent 5,000 test letters with loose inclosures and 5,000 where the inclosure was neatly clipped to the letter itself. The mailings were carefully divided into territories, so that each mailing was exactly the same as to class of names and kind of territory. The one with the inclosure clipped to the letter brought in appreciable increases in returns, from 20 per cent up. The number of inclosures must also be watched with care.

Enough should be inclosed to tell the story, but not enough to annoy and thus antagonize the prospect.

Again, it may be repeated: *Names and addresses must always be spelled correctly.*

Other "don'ts" which should be kept before those addressing direct advertising are:

Don't be stingy with your typewriter, multigraph, or addressing-machine ribbons or ink—a faintly printed address is hard to read. It makes a poor impression. Poor impressions do not often sell goods.

Don't be careless in folding the inclosures or letters.

Don't fail to take into consideration your prospect in deciding upon the mailing and upon the reply to be sent. For example, the Woman's Institute, Scranton, Pa., selling entirely by mail, in reply to an inquiry sent in from magazine advertising immediately sent that inquirer a two-page letter and three booklets, believing that the inquirer is more interested at that moment than she will be at any other time. See Section 222 (a) on this same point.

QUESTIONS FOR CLASS WORK OR FOR REVIEW PURPOSES

1. Name the four general methods of addressing and describe each.
2. Give as many different methods of distribution as you can.
3. Give in your own words your ideas formed upon one-cent versus two-cent mailings.
4. Why are details of addressing and distributing important? Enlarge upon the text if you can. Many other points might be brought out.
5. Write makers of addressing machines for booklets.

CHAPTER XIX

THE RECORDS

*But facts are chieft that winna ding,
And daurna be disputed.*—ROBERT BURNS.

359. Three Classes of Records to Be Kept in Ordinary Campaign.—In the average direct-advertising campaign there are three main classes of records to be kept, aside from keeping a record of the total advertising appropriation, the amount expended to date, the unexpended balance, and the many different forms of daily, weekly, monthly, quarterly, semi-annual, and annual inventories of stocks on hand:

1. A record of the cost of each individual piece in a campaign, including printing, mailing, postage, etc.;
2. A record of the returns which it produced in inquiries or orders, or both, including returns from any follow-up instituted; and
3. A record of all tangible things used to make up the printed pieces; that is, location of drawings, photographs, engravings, etc.

360. A Simple Method of Keeping Up with the Appropriation.—In order to keep a simple record of the appropriation and its exact status, all that is necessary, as a rule, is to have a monthly record. This can be done by ruling a card or sheet with one column for the direct advertising issued, one for the total appropriation, followed by two additional columns for each month, one headed "Expended Month of ———," another "Balance as of ———." Cross lines may be supplied for any subdivisions desired, such as "Art and Engraving," "Printed Matter," "Post-

age," "Salaries," etc. A line of this record would read in this manner:

| Kind of D. A. | Appro. for 1920 | Expended January | Balance Feb. 1 | Expended February | Balance Mch. 1. |
|---------------|-----------------|------------------|----------------|-------------------|-----------------|
| Booklet— | \$30,000.00 | | | | |
| Art & Eng | 500.00 | | | 300.00 | |
| Printing | 500.00 | 1,000.00 | 29,000.00 | 300.00 | 28,400.00 |

361. Keeping the Inventory of Direct-advertising Literature.—“How soon will we need to reprint that ‘Ideal’ folder?” is a question often heard in direct-advertising offices. Fig. 109 represents one way of keeping a monthly record. In this case a card is made out for each different piece of direct advertising. These cards can be kept in the desk, indexed either by subject, by name, or by form number—or as three separate records each one kept as desired.

| INVENTORY OF ADVERTISING LITERATURE | | | | | | | | | | | | |
|---|---------------|--------|--------|--------|---------|--------|--------|--------|--------|--------|--------|--------|
| NAME <i>The Ideal Car</i> NO. <i>M 3140</i> | | | | | | | | | | | | |
| DESCRIPTION <i>Mailing Folder</i> MINIMUM <i>5000</i> | | | | | | | | | | | | |
| IMPRINT | NO. OF COPIES | 5000 | | | | | | | | | | |
| | BLANK | 25000 | | | | | | | | | | |
| DATE | MAY 1 | JUNE 1 | JULY 1 | AUG. 1 | SEPT. 1 | OCT. 1 | NOV. 1 | DEC. 1 | JAN. 1 | FEB. 1 | MAR. 1 | APR. 1 |

Fig. 109.—A filing card to record each kind of direct advertising; that is, each catalogue, booklet, folder, etc. When filed by name or subject, tabs provide a cross reference by form number.

The card illustrated is tabbed to provide ease in cross-reference. A consecutive form number is assigned to each piece as it is printed. The “Ideal Car” folder was designated as No. M-3140, so that all the tabs on the top of this card should be cut off, except the “O” tab, this “O” tab representing the last digit of the form number. If the form had been No. 3145, the “5” tab would have been left.

Thus when the cards are filed alphabetically, by name of catalogue, the tabs provide a quick and simple method for finding any card when only the form number is known—“1” tabs for form numbers whose last digit is “1”; “2” tabs for form numbers whose last digit is “2,” etc. This method is simple and efficient.

What the author deems as an ideal way to keep a record of this nature is the perpetual inventory record on cards as follows: Each piece of direct advertising has a form number, as indicated in preceding paragraphs. Then a card like that shown in Fig. 110 is made out for each piece. This card is so simple that it needs little explanation.

| RECEIVED ON CALDT | | | | | | | | | | | | |
|-------------------|----------|---------|----------|---------|----------|---------|----------|---------|----------|---------|----------|---------|
| DATE | QUANTITY | DATE | QUANTITY | DATE | QUANTITY | DATE | QUANTITY | DATE | QUANTITY | DATE | QUANTITY | DATE |
| 4/15/21 | 5000 | 4/15/21 | 5000 | 4/15/21 | 5000 | 4/15/21 | 5000 | 4/15/21 | 5000 | 4/15/21 | 5000 | 4/15/21 |
| 4/15/21 | 5000 | 4/15/21 | 5000 | 4/15/21 | 5000 | 4/15/21 | 5000 | 4/15/21 | 5000 | 4/15/21 | 5000 | 4/15/21 |
| 4/15/21 | 5000 | 4/15/21 | 5000 | 4/15/21 | 5000 | 4/15/21 | 5000 | 4/15/21 | 5000 | 4/15/21 | 5000 | 4/15/21 |

Fig. 110.—An 8x5 inch card used for each different piece of direct advertising is one means of keeping a perpetual inventory. This shows orders placed, delivered, deliveries made on requisition to stock room, balance on hand at all times, etc. Such cards are indexed by form numbers. Indicator (over “12”) brings up card for re-order of supply on any specified date.

When an order is placed for a new supply, note the fact in the proper space provided near the top of the card. For following up the printer, the days of the month are

printed across the top of the card, and, in conjunction with small metal indicators, afford a simple, but effective method. Note that illustration shows indicator at "12." This signifies that the clerk will follow up the printer on the 12th of the month; the color of the tab gives a key to the month.

As deliveries are made by the printer, that fact is noted

| Card #1 | | | | | | | | | | General Farming Booklet | | | | | | | | | |
|---------|--|--------------------|--|--------|--|--------|--|--------------|--|-------------------------|--|--------------------|--|----|--|-----|--|---------|--|
| Date | | A.S.O. S.E. No. | | IN | | OUT | | Remarks | | Date | | A.S.O. S.E. No. | | IN | | OUT | | Remarks | |
| 1921 | | | | | | | | | | | | | | | | | | | |
| 10-30 | | 327 | | 100.00 | | | | from Jones | | | | | | | | | | | |
| 11-2 | | 415 | | | | 100.00 | | | | | | | | | | | | | |
| 6 | | 450 | | | | 200.00 | | | | | | | | | | | | | |
| 14 | | 481 | | | | 150.00 | | | | | | | | | | | | | |
| 18 | | — | | | | 0.50 | | from Card #1 | | | | | | | | | | | |

Fig. 111.—Another 8x5 perpetual inventory card. This one is used when you do not care to keep a record of the firms or individuals to whom you have delivered your direct-advertising matter. It is indexed alphabetically. "Remarks" column can be used to note balance on hand.

under "Received on Orders." And as requisitions are filled by you the details are entered at the bottom of the card. The balance on hand, therefore, is always shown.

A variation of this form is shown in Fig. 111. The reverse side of this card (not illustrated) provides space for record of orders placed with printer and deliveries made

| General Farming Booklet | | | | | | | | 1 |
|-------------------------|------------|----------|------|------------|----------|------|------------|-------------|
| Article | | | | | | | | Card Number |
| Date | A.S.O. No. | Quantity | Date | A.S.O. No. | Quantity | Date | A.S.O. No. | Quantity |
| 1921 | | | | | | | | |
| 11-2 | 416 | 5.00 | | | | | | |
| 11-2 | 461 | 1.00 | | | | | | |
| 11-18 | 472 | 1.00 | | | | | | |

Fig. 112.—Such a form is printed on bond paper, as a rule, and is employed for keeping a temporary record of deliveries. The information is periodically posted to Fig. 111. This form is used to lessen the number of entries on the regular stock card. Size 8x5 inches.

to you. The face of the card provides two columns for showing deliveries you make and amounts returned from time to time.

Fig. 112 is supplementary to Fig. 111. When many requisitions for the same item are made to the stock clerk each day, he can make out a slip like that in Fig. 112, one slip for each item. At the end of the day, week, month, or other period these temporary records may be posted to the regular inventory card record.

| General Catalog - 1921 | | | | | | | |
|------------------------|---------------|----------------|--------------|---------------------------|--------------|------|--|
| JOB NO. | CAT. SIZE | 8 1/2 x 10 1/2 | PAGES | 32 | NO. ORDERED | 50 M | |
| EDITION | COVER SIZE | 8 1/2 x 10 1/2 | PAGES | 4 | NO. RECEIVED | 50 M | |
| FROM | ESTIMATE | COST | REMARKS | | | | |
| 9/27/21 | Amesbury | 150.00 | Cover Paper | Tapestry | Amesbury | | |
| | Rock Photo | 18.00 | Inside Paper | 50 | Rock Photo | | |
| | The Art Shop | 82.00 | Composition | 29 pages | | | |
| | The Art Shop | 12.10 | Printing | 2 colors | | | |
| | Rock Photo | 1.50 | Folding | 100 | | | |
| | Rock Photo | 6.00 | Binding | Saddle stitched - 3 wires | | | |
| | Rock Photo | 179.00 | Drawings | | | | |
| | Rock Photo | 111.48 | Engravings | | | | |
| | Rock Photo | 1.50 | Electro | | | | |
| | Rock Photo | 7.00 | | | | | |
| | Russell Press | 900.00 | 1946.00 | | | | |
| | Russell Press | 74.00 | | | | | |
| TOTAL COST | | 7585.98 | | | | | |
| COST PER | | M | 51.72 | | | | |

Fig. 113.—This form will enable you to learn the exact cost of any piece of direct-advertising matter you may issue. Size 8x5 inches. Reverse side of card contains extra space for listing charges against the job.

362. A Record of the Cost of Individual Pieces.—If you are to check results with accuracy you must know the cost of each piece. Here is a simple and easy method:

Assign a consecutive number to each "job"—that is, each catalogue, booklet, or other piece of direct advertising; or the number may be assigned to a group of pieces issued at the same time. This number should not be confused with the "Form Number" mentioned in Section 361. Some firms, to avoid confusion, precede form numbers by an "F" and job numbers by a "J."

Make out for each job a card like Fig. 113. File the

cards alphabetically or by form number and keep a numerical card index of the job numbers. Always put the job number on purchase order or requisition. When invoice comes in, see that it bears the job number. Post all charges on Job No. 1 to the No. 1 card, etc. When the work is complete, the total of charges will give you the exact cost of job.

| Title or Roster Index | <i>Javel Booklet</i> | Roster No. | <i>85-2</i> |
|-------------------------------------|-------------------------------|---|---------------------------------|
| Title as Printed | <i>The History of a Javel</i> | Form No. | <i>1269</i> |
| Character of Work | <i>Artistic</i> New Edition | Revision | |
| Work Originated by | <i>C.S.K.B.J.</i> | Date | <i>7-10-21</i> |
| Given To | <i>C.S.K.B.J.</i> | Date | <i>7-15-21</i> |
| Layout Ordered of | <i>Alex. Co.</i> | Date | <i>7-28-21</i> By <i>C.R.P.</i> |
| Artist Work Ordered of | <i>G.W. Brown</i> | Date | <i>8-1-21</i> By |
| Layout Approved by | <i>C.S.K.B.L.</i> | Date | <i>8-16-21</i> |
| Passed to Order Clerk | <i>C.S.K.B.L.</i> | Date | <i>8-27-21</i> |
| Printing Order Issued | <i>858</i> | Instructions by | <i>K.H.</i> |
| Remarks: | | I have approved by Special Agent in Charge | <i>K.H.</i> |
| SCHEDULE OF WORK DONE ON THIS ORDER | | PROGRESS OF WORK | |
| <i>7/18 3 hrs C.S.R.</i> | | <i>3/1 cats ordered</i> | |
| <i>7/19 1 1/2 " "</i> | | <i>3/20 United quot</i> | |
| <i>7/21 1/2 " "</i> | | <i>7/24 Am quot</i> | |
| <i>7/5 3/4 + prof 85</i> | | <i>8/25 Ref quot</i> | |
| | | <i>8/28 copy to Am with order</i> | |
| | | <i>1% kindred proof to Am. go ahead</i> | |
| Folio | <i>100</i> | Date | <i>9/26/21</i> |

All work on this order must be indicated by number hours, and it is include time spent dictating letters, investigation, as well as actual writing, preparation of dummies, reading proof. All overtime is to be indicated separately and with "O.T." after it, with date.

Fig. 114.—A regular file folder imprinted with an actual record. All the original data and a record of each step in the preparation of a piece of direct advertising are kept together in a folder like this, known as a "job" folder. One folder is made for each job. Folders may be filed vertically and indexed by number of "job."

Note the "Estimate" column on Fig. 113. This is a check on the charges of the engraver, printer, and others.

You will also probably find it worth while to keep in one place all the data about each job, the original copy, duplicate proofs, finished sample of the job, record of time spent by each member of your department, record of proofs, O. K.'s, etc.

Fig. 114 represents what might be termed a "Job Folder." In starting work on any "job" you make out one of these folders—a file folder imprinted as suggested, filing within the folder all the papers relating to the job, as you go along.

In this system one drawer, or part of a drawer, may be used for "Jobs in Process," another for "Finished Jobs."

[illegible]

Fig. 115.—The reverse side of card illustrated in Fig. 116, to show the returns from any particular mailing.

363. Keeping the Records of the Original Mailing.—

For the sake of simplicity we shall treat in this section only of the record of the original mailings—direct advertising proper; and not from follow-ups, which will be treated in

verse side of the small card (Fig. 115), giving the results of each individual lot of circularizing.

Of course, in order to follow inquiries through to the time of their development into sales, a follow-up record is necessary as a rule. This will be covered in Section 364.

Fig. 119 illustrates the printed record on the outside of a 12 x 15 envelope, a system devised and copyrighted by the Making Letters Pay System and reproduced here by permission. This is a variation of the system described in

[illegible]

Fig. 119.—The originators of this system suggest that this record be printed on an envelope and all the data kept therein. Copyrighted.

the earlier paragraphs of this section. Before the direct advertising is mailed out, a full report is made on the outside of the envelope; all bills for time, facsimile work, printed matter, etc., being posted to the outside of this envelope, within which is filed a set of piece or pieces mailed.

364. **Keeping Records on the Follow-up.**—A simple

method which may be used by any small business for handling the record end of a short follow-up is as follows: (1) Have a card and card file. On the card put down the name and address, together with any supplementary data such as ratings, etc., which you may wish to keep a record of. (2) Arrange these cards alphabetically. (3) In sending out the form letter or other first piece, mark this date on

[illegible]

Fig. 120.—Method of filing the follow-up by dates; illustrating also how the mailing list is maintained, as distinct from the addressing-machine plates or stencils.

the card. (4) At the top of the cards should be printed the thirty-one dates (see Figs. 110 and 120 for method) and by 12 different colors of movable indicators or tabs you can mark the date for the follow-up letters or pieces. (5) When you make a sale to the person followed up you may either mark it on the card, or, if you wish, take the card out of the prospect file and put it in a separate "Customer's" file and continue to follow in either case. This plan is, of course, quite simple and yet it can be expanded for fairly large businesses, though they usually wish special information and require a more detailed card together with a more

elaborate system such as will be described in the following paragraph.

Fig. 120 illustrates a method of filing the follow-up card—which in many cases is the mailing list itself—aside from the addressing-machine plates. This is known as the method of filing the cards by dates; if desired, lettered tabs may be had on the cards, and in this case there would be an “II” tab on the card illustrated and this would aid in locating the inquiry. Another variation is to use metal tabs on top of the card so as to call attention to date of the

[illegible]

Fig. 121.—How one retailer gets his basis for a direct-advertising campaign. This card shows what articles the customer has bought and when she bought them. This information serves as an aid in "personalizing" his appeal.

next follow-up. For example, this Hart Manufacturing Company card is coming out on the 14th of January (see Fig. 120). If we wanted to follow it again on January 30th we might put a projecting metal tab on "30"—see top of card in small type—and take the card out of the file it is now in and place it in the alphabetical file under "Ha." The color of the tab would indicate the month, say red for January, blue for February, and so on.

Occasionally the back of the follow-up record card is used for posting the actual sales made to the inquirer (see Fig. 121, reproduced by courtesy of *Business*, a house mag-

| | | | | |
|--|-------------------------------------|-------------|--------------------|------------|
| POST OFFICE | CITY | | STREET ADDRESS | |
| | Mass | | 215-7 Northampton | |
| NAME | District Advertising Service | | BUSINESS | RATING 7.R |
| INDIVIDUAL NAME NUMBER AND ADDRESS TO BE ADRESSED (IF ANY) | | | | |
| Robert Lauriat | | | | |
| INDICATE FOLLOW UP SYSTEM | | | | |
| Cables | <input checked="" type="checkbox"/> | INQUIRY KEY | CHECK MARK | |
| Supplies | <input checked="" type="checkbox"/> | 14 Main | Interested in Y&E. | |
| Card Index Systems | <input checked="" type="checkbox"/> | | records & files as | |
| Handy Card Index Outfits | | | indicated. | |
| Card Ledger Systems | | | | |
| Handy Card Ledger Outfits | | | | |
| Stapemon Filing System | | | | |
| Vertical Filing System | | | | |
| Vertical Tray Outfits | | | | |
| Document Files | | | | |
| Commercial Report Systems | | | | |
| Hand Rollin Letter Copier | | | | |
| Railway Record Systems | | | | |
| Marine Mail File | | | | |
| Buildings Record Systems | | | | |
| Suiting Office Stands | | | | |
| Catalog Filing Systems | <input checked="" type="checkbox"/> | | | |
| Transferring | | | | |

NOTE: This form to be used only for recording advertising inquiries.

Use buff cards for new customers and blue for old.

[illegible]

Fig. 122.—A. The face of a follow-up card record used in the home office of the originators of filing systems of this kind. B. The reverse of the card.

azine published at Detroit by Burroughs Adding Machine Company), illustrating actually how a prominent retailer in that city follows up customers.

Fig. 122 shows the front and reverse side of a card used by the Yawman & Erbe Manufacturing Company, Rochester, New York, which combines on the face the regular mailing-record card and indication of follow-up to be required, and on the reverse shows not only the follow-up but the sales record.

365. Keeping a Record of Drawings, Photographs, etc.—The drawings, photographs, etc., used in producing direct advertising are expensive to make and a good record is vitally necessary to keep track of them and to avoid costly "make-overs," as they are termed.

If the business is at all large it will be necessary first to make an arbitrary classification which will include every drawing or photograph you have. One concern indexed its drawings and photographs in this manner:

| | |
|-------------------------|---------------|
| Agricultural Implements | Automobiles |
| Architects | Bicycles |
| Athletic Goods | Boots & Shoes |

Then assign a consecutive number to each division—"1" to agricultural implements; "2" for architectural drawings, etc. Then paste a proof of each drawing or photograph on an 8 x 5 card. Rubber-stamp, or have a sticker made and paste on giving the following information:

| | |
|--------------|--------|
| DIVISION | DATE |
| DRAWER | NUMBER |
| PHOTO FROM | COST |
| RETOUCHED BY | COST |
| REMARKS | |

When these lines have been filled in, the drawing or photograph is ready for filing. Since drawings in particular vary in size, several sized drawers will probably be needed to file them without waste of space. Large firms, as a rule, provide three sizes of drawers, one small, one medium,

and one large, designating them as drawers "A," "B," and "C," respectively. The "A" drawings go in the "A" drawer, etc.

The first drawing or photograph will be numbered "1," the next "2," etc. These numbers will also be put on the respective index cards. A combination of these numbers and the letter makes the symbol by which the drawing or

| | | | | | |
|------------------|----------------|---------|-------------------|--------|----------|
| DATE | 7-26-13 | MADE BY | Hargularen-Wittel | NUMBER | 17-2-736 |
| CHARGE TO | ADDRESS | BY | REMARKS | | |
| Christy Engr Co. | Rochester N.Y. | H.R. | Half Tone | | |

Fig. 123.—When a drawing is sent out, record it on the back of the index card. See text for description. A record of this kind is a means of safeguarding valuable drawings from becoming lost.

photograph is designated. "4-B-231" would mean an automobile drawing which was the 231st drawing in the "B" size drawers. Therefore, if you know either the nature or the number of the drawing, you can readily find it.

The use of the record form (Fig. 123) is very simple. When you send a drawing to an artist, engraver, photographer, or any one for that matter, enter the date, name, address, and any remarks upon this record card. Then when the drawing is returned the date should be noted in the last column.

The reverse of Fig. 123 is similar to Fig. 124.

It will be found necessary either to put follow-up indicator tabs upon "out" drawings or photographs, or to follow up by going through the entire file occasionally.

366. Keeping a Record of Engravings.—Nothing is more common among direct advertisers than to plan to make use of a half-tone made for such and such a folder only to find at the last moment that it is "out," its location unknown, and the possibility very small of having a new one made in a hurry.

A record of engravings of all kinds should cover three phases—the physical filing, the indexing, and the “Out” records. We particularly mention the filing since the surface of half-tones, especially, are extremely sensitive and a slight pin-scratch may necessitate making over a plate which may have cost hundreds of dollars. When you consider that the dots are sometimes 200 to the square inch

| | | | | | | | | | |
|---|---------------------|-------------|--|--|--|--|--|--|--|
| 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 | | | | | | | | | |
| CUT NO. 1-1 | | DATE 9/3/31 | | | | | | | |
| MADE BY Christy | | | | | | | | | |
| FOR Catalog 918 | | | | | | | | | |
| SCREEN 133 | | | | | | | | | |
| ORIGINALS SENT OUT | | | | | | | | | |
| DATE | TO | BY | | | | | | | |
| 9/10 | Buckley Remount Co. | H/S | | | | | | | |
| PASTE PROOF OF CUT IN THIS SPACE | | | | | | | | | |
| | | | | | | | | | |
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Fig. 124.—Face of index card, size $11\frac{1}{4} \times 9\frac{1}{2}$ inches, for filing vertically a record of engravings. One card is made out for each different kind and size of plate. A record is made on this card when originals are sent to the printer or electrotypist.

and that to break even one dot spoils the plate a little bit, at least one would think the exercise of care would be the rule. BUT IT IS NOT. Engravings are marred daily in almost every office in America. Hence we emphasize the filing as well as keeping the actual records; likewise, the filing and the record are akin.

The filing should be done in shallow drawers—all filing cabinet makers make them; they call them “legal blank drawers.” NEVER PILE ONE PLATE UPON ANOTHER. Al-

ways wrap them in soft paper like newspaper, several thicknesses, before packing together to ship.

With a set of steel dies of the digits 1-0 inclusive, and a hammer, die-stamp a number on the wooden or metal base of every mounted plate. Do likewise with all the electro-types.

For each different size and kind of plate make out a card like that shown in Fig. 124 with proof pasted as indicated. File these cards, first according to classification (similar to drawings, as a rule, see Section 365), and secondly, numerically in each classification.

| ELECTROS ORDERED | | | | | BALANCE ON HAND | | ELECTROS SHIPPED | | | | | COST \$ | | EACH \$ | | DATE | |
|------------------|-----|------|------|------|-----------------|------|------------------|---------------------|------|-----|----|---------|--|---------|--|------|--|
| DATE | NO. | FROM | FOR | DATE | NO. | DATE | NO. | TO | DATE | NO. | TO | | | | | | |
| 7/4 | 12 | W | Each | 7/6 | 4 | 7/5 | 1 | Journal Press | | | | | | | | | |
| 7/5 | 12 | W | " | 7/6 | 11 | 7/5 | 2 | Shelby Street | | | | | | | | | |
| | | | | | | | 20 | Honolulu Herald | | | | | | | | | |
| | | | | | | | 10 | Yon. Reporter | | | | | | | | | |
| | | | | | | | 1/6 | Republican Pub. Co. | | | | | | | | | |
| | | | | | | | 6 | Chicago Herald | | | | | | | | | |
| | | | | | | | 17 | Camden Press | | | | | | | | | |

Fig. 125.—Reverse side of card shown in Fig. 124. A record is entered here when electros are sent out. This form shows the number of electros of any particular kind on hand at any moment.

When the original plates are sent out a record should be made on the face of the card, Fig. 124, and follow-ups maintained by metal tab indicators set over the dates 1-31 printed across the top of the card.

If electros of your half-tones are used—and they should

be if you expect to use the half-tone again, or wish to insure saving ultimate expense in case a plate is marred in printing—use the reverse side of the record card as shown in Fig. 125. This record also provides space, as you will note, for a perpetual inventory of electros on hand.

When you send plates to a printer it is well to inclose with them a record that shows in a general way this information:

PLATES FROM
Name of Your Concern
Location of Your Concern
To be Used in.

Write here name or Form Number of Catalogue, Booklet, etc.

The printer may get plates for any one catalogue or booklet from many different sources, besides getting plates from many different concerns for whom he is printing.

If you do a lot of business with any one firm of printers a record can easily be kept by printing up a regular file folder, upon which columns are ruled to show the date the plates are sent, items, the name or form number of the piece, the date the plates are returned, etc. Into this folder proofs may be dropped of plates sent and the record kept without a lot of "red tape."

367. In closing this chapter let us repeat that direct advertising is one of the few forms which may be used for direct results, and not to record those results in a PERMANENT manner is to continue to do business entirely by guess work. We have not mentioned purchase orders and records of that nature, but it would be well to follow some method of keeping up with orders placed, and also to have a printed form of requisition, for verbal instructions usually lead to verbal altercations.

Naturally all the records herein will have to be adapted to the business you are engaged in, but they are all effective record systems that can be readily modified.

QUESTIONS FOR CLASS WORK OR FOR REVIEW PURPOSES

1. Draw up a set of record forms either for some business you are familiar with, or for some business you can readily become familiar with.

Note: Application to specialists in making card records, forms, etc., will bring you definite forms that are standardized.

CHAPTER XX

THE POSTAL REQUIREMENTS

Neither snow, nor rain, nor heat, nor gloom of night, stays these couriers from the swift completion of their appointed rounds.—FACADE NEW YORK POST OFFICE.

368. Classification of Domestic Mail Matter.—At the outset let it be understood that it is not only helpful but vitally important for the direct advertiser to coöperate with the United States Post Office Department and to follow its rules and regulations. This material in the main is quoted directly from the *Official Postal Guide* for July, 1920, and is correct at the time this is being written but should be verified before being acted upon because postal rules and regulations are constantly changing. Every direct advertiser will find the *Postal Guide* a worth-while purchase. Including eleven supplements, which are issued monthly, it is sold by the Post Office Department for \$2.25.

Domestic mail matter includes matter deposited in the mails for local delivery, or for transmission from one place to another within the United States, or to or from or between the possessions of the United States, and is divided into four classes:

First. Written and sealed matter, postal cards, and private mailing cards.

Second. Periodical publications.

Third. Miscellaneous printed matter (on paper) weighing four pounds or less.

Fourth. (Parcel Post.) All mailable matter not included in the previous classes.

Hawaii, Porto Rico, and the Virgin Islands are included in the term "United States." The Philippine Archipelago, Guam, Tutuila, and Manua of the Samoan group, and the

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Canal Zone are included in the term "Possessions." The term "Canal Zone" includes all territory purchased from the Republic of Panama, embracing the Canal Zone proper, the islands in the Bay of Panama named Perico, Nabs, Culebra, and Flamenco.

369. What Is First-class Matter?—First-class matter includes letters, postal cards, post cards (private mailing cards), and all matter wholly or partly in writing, whether sealed or unsealed, *except* manuscript copy accompanying proof-sheets or corrected proof-sheets of the same and the writing authorized by law to be placed upon matter of other classes—see Sections 441, 453, and 458 of Postal Rules and Regulations. Matter sealed or otherwise closed against inspection is also first class.

Typewriting and carbon and letterpress copies thereof are the equivalent of handwriting and are classed as such in all cases.

Cards or letters (printed) bearing a written date, where the date is not the date of the card but gives information as to when the sender will call, or deliver something otherwise referred to, or is the date when something will occur, or is acknowledged to have been received, are first class.

Likewise cards (printed) which by having a signature attached are converted into personal communications, such as receipts, orders for articles furnished by addressee, etc., are first class.

Specifically of interest to direct advertisers is the statement that folders made of stiff paper, the entire inner surface of which cannot be examined except at the imminent risk of breaking the seal, and those having many folds or pages requiring the use of an instrument of any kind in order thoroughly to examine the inner surfaces are subject to the first-class rate of postage. No assurance of the postmaster at the office of mailing will prevent the collection of the higher rate of postage at the post office of delivery.

Imitations or reproductions of handwritten or typewritten matter not mailed at the post-office window or other depository designated by the postmaster in a minimum num-

ber of twenty identical copies fall within the first-class rate.

Price lists (printed) containing written figures changing individual items are first-class.

370. Rate of First-class Matter.—(a) On letters and other matter, wholly or partly in writing, except the writing specially authorized to be placed upon matter of other classes, and on matter sealed or otherwise closed against inspection—2 cents an ounce or fraction thereof.

(b) On postal cards—1 cent each, the price for which they are sold. See also Section 372 of this chapter.

(c) On private mailing cards (post cards) conforming to the requirements of such cards—1 cent each.

371. Government Postal Cards.—Government postal cards are also supplied in double form—with reply card; this at double the regular rate—namely, 2 cents.

Upon these cards you may write, print, or otherwise add the following, in addition to addresses:

Advertisements, illustrations, or writing may appear on the back of the card and on the **LEFT THIRD** of the face. That is, the card on its face may be divided by a vertical line placed approximately one-third of the distance from the left end of the card; the space at the left of the line to be used for the message, but the space at the right for the address only.

No. 5 postal is 3 x 5 inches in size.

No. 8 postal is 3¼ x 5½ inches in size.

Either of these postals may be ordered in **SHEETS** for reduction in the cost of printing large lots, in which event the No. 5's come 18 cards to the sheet, the sheets being 2 cards wide by 9 cards long, and they are packed in cases of 4500.

No. 8's come 48 cards to the sheet, 4 cards wide by 12 cards long, 12,000 to the case.

To be valid for postage, these sheet cards must be cut to the regulation size mentioned above.

372. Private Mailing Cards.—Post cards manufactured by private persons, consisting of an **UNFOLDED** piece of cardboard in quality and weight substantially like the Gov-

ernment postal card not exceeding in size approximately 3¾ x 5¾ inches, nor less than approximately 2¾ x 4 inches, bearing either written or printed messages, are transmissible without cover in the domestic mails at the rate of 1 cent each.

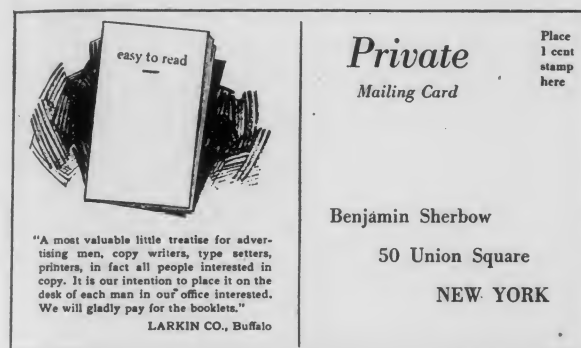


Fig. 126.—A privately printed post card one-half of the front space of which may be used for advertising. If it were a government postal card, only one-third could be used.

Advertisements and illustrations may appear on the back of the card and on the **LEFT HALF** of the face. The right half must be reserved for the address, postage stamps, postmark, etc. Fig. 126 represents how one shrewd direct advertiser made up his own post cards to get the use of the half of the front instead of the one-third allowed on government postal cards.

Any cards which do not conform with the foregoing conditions are chargeable with postage at the letter rate if wholly or partly in writing, or at the third-class rate if entirely in print.

FOLDED ADVERTISING CARDS, and other matter entirely in print, arranged with a detachable part for use as a post card, are mailable as third-class matter.

373. Second-class Matter.—Since this class is restricted to magazines, newspapers, and other periodicals enjoying

the second-class mailing privileges, our only interest in it is when as one of the public we remail such pieces. In this case the rate is 1 cent for each 4 ounces or fraction thereof on each separately addressed copy or package of unaddressed copies. To be entitled to this rate the copies must be complete. Incomplete copies are subject to postage at the third- or fourth-class rate, according to their physical character.

374. Third-class Matter.—This class embraces circulars, newspapers, and periodicals (house organs) not admitted to the second class nor embraced in the term "book," miscellaneous printed matter on paper not having the nature of an actual personal correspondence, proof-sheets, corrected proof-sheets, and manuscript copy accompanying them, etc. Books are included in the fourth class or parcel post, as also is miscellaneous printed matter weighing MORE THAN four pounds. Likewise, matter printed on material other than paper is rated in the fourth class.

The government's definition of a "circular" is: "a printed letter sent in identical terms to several persons." It may bear a written, typewritten, or hand-stamped date, name and address of person addressed and the sender, and corrections of mere typographical errors. When a name (except that of the addressee or sender), date (other than that of the circular), or anything else is handwritten or typewritten in the body of a circular for any other reason than to correct a genuine typographical error, the circular is subject to postage at the first-class (letter) rate, whether sealed or unsealed.

Reproductions or imitations of handwriting and typewriting obtained by means of the printing press, neostyle, multigraph, or similar mechanical process will be treated as third-class matter provided they are mailed at the post office in a minimum number of 20 identical pieces, unsealed. If mailed elsewhere or in a less quantity, they will be subject to the first-class rate.

(a) THE RATE OF POSTAGE ON unsealed third-class matter

is one cent for each 2 ounces, or fraction thereof, on each individually addressed piece or package.

(b) THE LIMIT OF WEIGHT is 4 pounds.

(c) The following items are specifically mentioned as being in the third class; along with many other non-advertising pieces:

Advertisements printed on blotting paper.

Cards, printed, with perforations for carrying coin.

Cards—Christmas, Easter, etc.—printed on paper.

Circulars.

Engravings and wood-cuts printed on paper.

Order blanks and report forms, mainly in print.

A single order blank, mainly in print, may be inclosed with fourth-class matter mailed at the rates of that class.

Photographs, printed on paper.

Postal cards, bearing printed advertisements, mailed in bulk.

Post cards, bearing on the message side illustrations or other printed matter, mailed in bulk.

Price-lists, wholly in print.

Printed matter having samples of merchandise attached covering less than 20 per cent of the space.

Proof-sheets, printed, with or without manuscript.

Reproductions or imitations of hand-writing or type-writing—see preceding paragraphs.

Wood-cuts and engravings (prints).

(d) CORRECTIONS IN PROOF-SHEETS include the alteration of the text and insertion of new matter, as well as the correction of the typographical and other errors; include also marginal instructions to the printer necessary to the correction of the matter or its proper appearance in print. Part of an article may be entirely rewritten if that be necessary for correction. Corrections should be written upon the margin of or attached to the proof-sheets. Manuscript of one article cannot be inclosed with the proof or corrected proof-sheets of another except at the first-class rate.

(e) PERMISSIBLE INCLOSURES. There may be inclosed with third-class matter, without changing the classification thereof, a card bearing the written name and address of

the sender; a single order form, mainly blank, or a single combination order-blank and coin-card with an envelope or post card for reply.

375. Fourth-class Matter (Parcel Post).—This class embraces—so far as the direct advertiser is concerned—merchandise, farm and factory products, seeds, cuttings, bulbs, roots, scions, and plants, books (including catalogues), miscellaneous printed matter weighing MORE THAN four pounds, and all other mailable matter not comprised in the other three classes.

This includes electrotypes, engravings (plates), drawings, etc.

THE RATE. (a) Parcels weighing 4 ounces or less, except books, seeds, plants, etc., 1 cent for each ounce or fraction thereof, any distance.

(b) Parcels weighing 8 ounces or less containing books, seeds, cuttings, bulbs, roots, scions, and plants, 1 cent for each 2 ounces or fraction thereof, regardless of distance.

(c) Parcels weighing more than 8 ounces, containing books, seeds, plants, etc., parcels of miscellaneous printed matter weighing more than 4 pounds, and all other parcels of fourth-class matter more than 4 ounces are chargeable, according to distance or zone, at the pound rates—see your local post office.

RULINGS OF PARTICULAR INTEREST TO DIRECT ADVERTISERS

376. Forwarding or Returning.—First-class matter can be forwarded from one post office to another without a new prepayment of postage.

First-class matter indorsed "After — days, return to —, —, if not delivered," will be returned at the expiration of the time indicated on the envelope or wrapper. If no time is set for the return the matter will be returned at the end of thirty days. But the matter must remain in the post office for delivery at least three days.

(a) UNDELIVERABLE MAIL OF THE THIRD AND FOURTH

CLASSES, and that of the second class mailed by the public which bears the pledge of the sender that postage for its return will be paid, will be returned to the sender, and the return postage collected on delivery. When other mail of these classes of OBVIOUS VALUE is undeliverable, the postmaster will notify the sender of that fact; and such matter will be returned to the sender only upon new prepayment of postage.

After notification of nondelivery, such matter will be held not longer than two weeks, unless the office of mailing be so remote from the office of address that a response could not be received from the sender within that time. Senders of ordinary third-class matter that is obviously WITHOUT VALUE and does not bear the sender's pledge to pay return postage will not be notified of the nondelivery of such matter.

(b) This pledge need not take any particular form, but experienced users have found quite effective this form as noted in Paragraph 5a, Section 637, P. L. & R.:

TO THE POSTMASTER:

If undeliverable, please return after ten days. Postage for return will be paid upon delivery to sender. When returning please check reason for nondelivery. (Paragraphs 1 and 9, Sec. 637 and 738, P. L. & R.)

Does not receive mail here _____
Dead _____ Refused _____ Unclaimed _____
Removed to _____

In fact, postmasters are provided with a special form (Card No. 3540) for furnishing this particular information—which when given to the sender helps him to check up and correct his mailing list.

377. Mailing Without Stamps.—Upon application to the postmaster at the office of mailing, permits may, under provisions of Sec. 459, P. L. & R., be issued to persons or concerns for mailing FIRST-CLASS matter, quantities not less than 300 identical pieces of THIRD-CLASS matter, and 250 identical pieces of matter of the FOURTH CLASS without the

affixing of stamps, the postage thereon being paid in money, provided the mailings are presented in accordance with the conditions under which such mailings are accepted.

First-class matter may not be accepted in this manner until authority to do so shall first have been obtained in each instance from the Third Assistant Postmaster General, Division of Classification.

Figs. 21 A and 42 B represent forms of "permits" which must be imprinted upon such mailings.

378. Mailing with Precanceled Postage Stamps.—Precanceled stamps may be used only by the persons or concerns who have been given a permit to use them. Such stamps are good for the payment of postage only on matter of the third and fourth classes and must be presented for mailing at the office where canceled. Permit must be secured as in Section 377.

The use of precanceled stamps (often used to seal the folder or broadside, though the post office does not particularly like this, as a rule) saves time, makes it unnecessary for the mail to go through the canceling machine, permits the mailer to put the pieces into bundles, and avoids crushing, marring, or otherwise injuring the finely printed folders, etc.

379. The Recent Ruling as to Space on Front of Mailing Pieces.—A comparatively recent ruling, which has caused no end of trouble for direct advertisers, in Paragraph 3 of Section 470 of P. L. & R., requires that not less than $3\frac{1}{2}$ inches of *clear* space shall be left at the right end of the address side of all envelopes, folders, etc., and in case of envelopes or folders which are wider or deeper than ordinary envelopes of the same length there should be left in the upper right-hand corner of the address side a space not less than $3\frac{1}{2} \times 1\frac{1}{4}$ inches for the package stamp and legible postmarking, and at the lower right corner of that side a space not less than $3\frac{1}{4} \times 2$ inches should be left for the name and address of the addressee, directions for forwarding or return, etc. Under date of September 4, 1920, the acting Third Assistant Postmaster General in-

formed the author in response to a direct query, ". . . This clear space should extend entirely across that [face] side *from top to the bottom.*"

Attention is also called to the fact that even the use of the "permit" or precanceled stamp system of mailing will not exempt a piece from this ruling.

Colored envelopes, folders, etc., especially in the darker colors, are also banned by this ruling, as are also unusual sizes, irregular shapes, and those having excessive printing on the face.

In some cases the objectionable sizes are extremely large and in other instances very small, while in still others triangular or other irregular shape, so the Post Office Department for the past several years has been trying to work down all advertising pieces to approximately 4×9 inches when ready for mailing, confining the paper to white "or very light tints of pink, yellow, or manila."

380. Using Postmasters to Recheck Lists.—Postmasters may not furnish lists, under Section 549, paragraph 3 of P. L. & R. This reads, in part:

Lists of names sent to postmasters for revision must be returned to the sender when postage is provided for that purpose, but no new names must be added to the lists. Postmasters may, if they so desire, however, cross off the names of those who have moved away or are deceased.

Yet postmasters may revise lists and if a letter "selling" them the idea accompanies the list they will usually respond to it to save themselves future trouble.

It should be noted that the Postal Laws and Regulations do not require the postmasters to do this. The Post Office Department permits a "reasonable charge" (60 cents per hour) to be made for this work. R. B. Rope, of the Larkin Company, Buffalo, N. Y., in addressing the Detroit convention said: "However, in our experience the majority of the postmasters make no charge, deeming the correction to their own advantage. . . . A few days ago I had a number of our town lists revised with the following showing: 117 lists containing 38,500 names revised; 4,989 or 13 per cent

canceled; number of postmasters who charged for the service, 5; total amount of charges, \$3.25; average charge per thousand names revised, \$.08."

381. Watch for Violations of Lottery Laws in Advertising Contests.—Many contests are conducted in house organs and by other forms of direct advertising and you should confer with your post-office officials and ascertain that you are not unconsciously infringing the very strict rules bearing upon lotteries.

382. In mailing into Canada remember that custom stamps are necessary. Write to the Postmaster at Toronto, Canada, for details.

Remember, too, that United States stamps, government return cards, etc., are useless to Canadians in Canada.

If you wish your mail given speedy handling and the quantity mailed at one time exceeds 1000 pieces, always make it up into bundles by cities, towns, and states. See your local postmaster in regard to securing, on loan, the necessary mail sacks for this purpose as set forth in Section 352.

Attention should also be called to the several patented devices upon the market which permit the mailing at one time of a first-class letter with third-class mail—each taking its respective rate.

PART FIVE

THE PRACTICE OF EFFECTIVE DIRECT ADVERTISING

In this part we apply the principles laid down in Parts II to IV inclusive, by citing how, in many different industries, one or more pieces of direct advertising have actually produced direct results. We also show how direct advertising has been effectively used in solving the problems of appealing to various classes of buyers.

This division will be valuable both for reference and as an "annotation of cases," as it were, helping both the practitioner and the novice both easily and quickly to refer to effective campaigns.

CHAPTER XXI

HOW A SINGLE PIECE HAS BEEN USED EFFECTIVELY

383. **Phenomenal Returns from a Heart-appeal Campaign of a Single Piece.**—At the Indianapolis Convention of the Associated Advertising Clubs of the World (1920), there was exhibited a campaign of a single piece that produced phenomenal returns.

There were 4,000,000 of these appeals sent out. These were mimeographed (see Section 329); even the signatures were mimeographed on the letters. The total cost of mailing them was \$200,000. The total KEYED returns was \$1,200,000. The letter itself is quoted verbatim in Section 384.

Stylists found several defects in the letter. One state organization of Women's Clubs refused to mail it. Instead, that organization sent out a Christmas card showing the Christ child, the three wise men and a camel—and *did not get a single contribution*.

This single piece—and it is not often that a single piece will make a successful campaign—was accompanied by a card for action. The card epitomized the appeal by stating that “\$5 will do” so and so, “\$60 will do” so and so—the lengths to which the reader's money would work for his emotions.

You will note that not a word in the letter departs from the keynote of a heart appeal. Such appeal throughout is based upon the foundation of right action.

The letter, which, we understand, was the outcome of the coöperation of the entire writing staff of the *Literary Digest*, took for granted that the prospect (addressee) could buy—and he did.

384. The Letter that Produced a Million and a Quarter for Charity.—The following is a verbatim copy of the letter referred to in Section 383:

Dear Friend:

Another little child has shriveled up and died!

The mother, creeping back, gaunt and cold, from the desert, has put down the thin little bones with those that strew the road, so—many—miles, and has sunk beside them, never to rise again.

Only a little child, and a mother, out on the bleak Armenian road—but what is that Vision hovering there—and what is that Voice the cold winds bear to the ears of our souls—"I was hungry, and ye gave me no meat—I was naked and ye clothed me not"?

To-day,—yes, to-day—while we are preparing our gifts for Christmas—many more of these little children—not a hundred, nor a thousand, but two hundred and fifty thousand of them—are still wandering uncared for and alone in that dead land, "their weazened skins clinging in fear to their rattling bones," and they are crying out with gasping breath, "I am hungry! I am hungry! I am hungry!" And the Voice of One who watches us as we prepare gifts to celebrate His birthday comes again to the ears of our souls—"I am hungry! I am hungry! I am hungry!"

Now the children and the mothers in Armenia are dreading the winter. "Just human remnants, they are, not protected, many of them, from the elements by even the dignity of rags."

BUT WE CAN feed and clothe those perishing ones—some of them—before it is too late. Herbert Hoover cables from the Caucasus: "It is impossible that the loss of 20,000 lives can at this day be prevented, BUT THE REMAINING 500,000 CAN possibly be saved." They need not starve, and freeze, and die, if we will save them.

Open now your heart and purse. They need not die! Give ye them to eat!

To-day nearly eight hundred thousand destitute Armenians—His people—need food and clothing. He took little children in His arms and blessed them. To-day will you take one, or more, of these sad, cold, hungry little children of Armenia into your arms and heart, in His name, and give them food, and warmth, and life?

"Inasmuch as ye have done it unto one of the least of these, My brethren, ye have done it unto me."

The pledge card for your Christmas gift to Him is here in this letter.

Faithfully yours,

WM. H. TAFT, HENRY MORGENTHAU, ALEXANDER J. HEMP-
HILL,
For the Executive Committee.

385. A Folder Which Produced Results When Followed by Salesmen.—The Addressograph Company, Chicago, manufacturers of addressing machines, just after the war and before the war-appeal had become overworked, sent out a broadside which bore on the outside a picture of a man jumping up from his desk as a bomb exploded near him, with the sky line of New York, or some other big city, in the dim background, and this heading: "The Value of Being Prepared."

The first inside fold—three times the mailing size—with pictures read:

TURNING SETBACKS INTO OPPORTUNITIES!

Life Looked "Good" to a Certain
American Business Man
Just a Few Months Ago.

His Factory—Flooded with
Orders—Worked Overtime!
Ships Carried his Goods to
All Parts of the World!

"Let George Do the Worrying," he said—
As he Enjoyed his Vacation Far Away
From the Humdrum of Business.

Then Came the War

Foreign Trade Was Annihilated!
Many—Hit by the War—Stopped Buying!
Prosperity Staggered Under the Blow!

But this Man—Instead
of Losing—was

Prepared—to Win!

Opening the main spread we read as a headline: "—And with *This SYSTEM you can win!*"

The illustration was a drawer of mailing stencils, life-size, with a description of the machine and the offer of a free book on "The Preparation and Care of Mailing Lists."

This piece produced 517 inquiries from 25,612 pieces at a cost of \$1135. These, followed up by salesmen, produced within six months sales amounting to over \$20,000.

386. Completing the Sale of a Technical Product by Mail.—Technical products are hard to sell, for technically trained men buy not "on a hunch," but upon facts. Therefore this accomplishment, reported to *Mailbag*, September, 1920, by Vic Dwyer, will be interesting: "A Pittsburgh firm selling electric coal-mining machinery mailed 676 letters to prospects, offering small centrifugal pumps. The results, within three weeks, were 21 replies, 5 inquiries for pumps, and 3 sales. The net profit on the 3 sales was \$470. The cost of the advertising was \$48.27. It is worthy of note that the 21 replies, 5 inquiries, and 3 sales were all new business and prospective business, and that the 3 orders were closed entirely by mail."

387. Four Hundred Letters that Obtained 401 Orders.—The following letter, according to *Printers' Ink*, July 1, 1919, was written by a sixteen-year-old school boy, just as it follows:

Let the Commerce Boy "carry on."

June 15 your office staff begin their vacations.

While they play we work.

At that time we are out of school, and ready to serve you as Office assistants, stenographers, bookkeepers, translators, correspondents, salesmen.

This is our chance to get acquainted and prove to you that we are wide-awake, well trained, and ready to "fill in."

Seven hundred Commerce Boys made good last summer.

If you can use us in your office, get in touch with our Placement Bureau.

Telephone Columbus 2932.

Very truly yours,
BOYS OF THE HIGH SCHOOL OF COMMERCE.

The letter was a single-piece campaign; it went to 400 employers of vacation help and as a direct result 401 High School of Commerce boys were placed in positions for the summer.

388. A Four-page Letter that Produced Over Five Million Dollars.—The following letter, written by my good friend, James Wallen, for the Manufacturers and Traders National Bank of Buffalo, in connection with the first Liberty Loan campaign, was mailed to 27,000 prospects, and produced 18,809 subscriptions, totaling \$5,426,550, or one-fourth of the city of Buffalo's total in that drive.

"The letter was printed in typewriter type in black on a four-page letter-sheet 7½ x 10¼ inches," says the *Mailbag*, in commenting upon the piece, which follows:

The Liberty Loan provides what is perhaps the first opportunity the average man has had definitely to serve his country.

Because we are convinced of the absolute necessity of promoting this loan with all of the power we may possess, the directors and officers of this bank are appealing to you to subscribe at once and to interest your friends and your employees.

We appreciate that every individual has business problems, but there is nothing more urgent for the American citizen than the subscription of this loan. As a people, we have been teaching American children about the patriots of the past. Let us demonstrate to them that American traditions of devotion to Liberty and Righteousness still actuate our lives.

There is no sacrifice in a subscription to the Liberty Loan. As bankers, we unhesitatingly recommend Liberty bonds for their security and certainty of return. They are as good as currency. Should the Government issue other bonds later bearing a higher rate of interest (say 4 per cent.), these bonds can be exchanged so as to enjoy the increase in rate. There are a number of attractive features to Liberty bonds—they are exempt from Federal, State, and local taxes, excepting estate and inheritance taxes. No commission or brokerage fees are charged by the bank for handling. In fact,

this bank is advertising these bonds at its own expense, which is a considerable item.

On the inside pages of this letter, you will find a digest of facts about the Liberty Loan and the terms offered by the United States Government. You will also observe four plans of subscription in which this bank is willing to coöperate with you. The inclosed card will enable you to subscribe by mail. The plans of subscription are numbered. Indicate your preference on the card. Serve your country with a few strokes of the pen.

Sincerely,
HARRY T. RAMSDELL, President.

389. A Broadside Smash That Produced Over Thirty Per Cent Returns.—Under the title, "Gillette's Most Effective Dealer Campaign," *Printers' Ink*, in the issue of January 4, 1917, describes a broadside of eight pages, 16½ x 10¾, printed in colors, with plenty of illustrations, that was sent to 110,000 dealers, including hardware stores, druggists, and department stores. In this number there were a few nondealers. The broadside was to tie up Gillette safety razor and Christmas in the dealer's mind and to get the dealer to order and agree to use a window trim. A government return postal was inclosed and over 30,000—30 per cent of these—came back.

Lack of space forbids our quoting the entire copy; those interested are referred to the issue of *Printers' Ink* mentioned in the preceding paragraph.

The first fold opened with this headline:

GIVE HIM

a ?

SEE THAT QUESTION MARK?

Here's the answer—now listen!

Turning the last page, the dealer saw a picture of dollars flying into a cash register and read, in part:

HERE'S WHERE "YOU" COME IN

Now, as a merchant, you can estimate the business this "Give Him a Gillette" drive of Magazine, Posters, and Newspapers is bound to create for some merchant in your town.

Who is going to cash in on this business and bank the substantial profits? There is a big slice of it coming to you—if

YOU TIE YOUR STORE TO THIS ADVERTISING

Stock up. And bear this in mind a lot of people . . .

The broadside also received the coöperation of the jobbers, "replies being received from 85 per cent of those to whom it was sent."

390. Additional Reference to Notable Single-piece Campaigns.—(a) *Mailbag*, August, 1920, page 166. A story telling how Parker, Bridget Company, Washington, D. C., sent 1500 one-dollar bills to 1500 prospects with a letter which began:

The enclosed certificate was engraved for us in the United States Department of Printing and Engraving.

We want you to test our store service. We want you to "test it out" at our expense. For this purpose we are enclosing, without obligation to you, the real dollar bill.

More than a thousand men went to the store and spent that dollar AND MORE OF THEIR OWN.

(b) O. A. Owen in *Postage* for March, 1917, gave details of a very effective single-piece campaign. The results were 25 per cent of the number mailed. In a plain white envelope there was mailed a return postal card asking for a copy of a "personally conducted trip through Today's." The postal card pictured the book offered. Without this picture, test mailings showed that 25 per cent returns did not materialize.

(c) There is on file with the writer an interesting single-piece campaign to printers—usually a hard class to reach. The appeal was sent out on note-size letterhead (see Section 28) to a list of 2130 users of paper cutters offering a free book about this firm's knives for paper cutters. The returns were 409 postals, or 19.2 per cent, with two requests for immediate quotations.

(d) The following references will be helpful. The limited space prevents our quoting more at length:

Postage, May, 1916, page 19. Use of single pieces of direct advertising to test all forms of advertising.

Postage, September, 1916, page 185. A single piece that was so effective as to cause abandonment of the rest of the campaign.

Postage, January, 1917, page 10. Use of a check with a four-page letter; Arthur D. Patchen produced 37 per cent replies from a list of 1600 names. Previous best record, 150 replies from 18,000 folders.

Postage, February, 1917, page 65. "Stunt" piece to reach railroad purchasing agents produced 10 per cent inquiries.

Postage, January, 1919, page 21. Retailers' letter at a cost of \$2.40 brought returns of \$475.75.

Printers' Ink, January 14, 1915, page 17. Single letter sold over 500 gross Three-in-One Oil.

Printers' Ink, March 22, 1917, page 118. Letter to dealers that produced over 50 per cent replies from 15,000 names.

Printers' Ink, May 1, 1919, page 83. Mimeographed letter to club members which brought back 42 per cent returns with CASH.

CHAPTER XXII

HOW A CAMPAIGN OF MORE THAN ONE PIECE HAS BEEN USED EFFECTIVELY FOR DIRECT RETURNS WITHOUT SALESMEN

391. Mail-order Book Sellers Excellent Examples of This Class of Advertisers.—In Chapter XXIV we take up the use of direct advertising in answering inquiries and in connection with other forms of media. In this chapter we discuss only campaigns of more than one piece where sales have been made without salesmen.

While mail-order houses in general are large users of direct advertising they quite frequently get their inquiries by publication or other form of advertising. The mail-order houses which sell books by circularizing "lists" are excellent examples of firms working on this basis.

An Ohio sales-book company, however, employing more than a hundred salesmen regularly, finds that from time to time, frequently for several months, it has "open" territory; that is, territory where it is temporarily without a salesman. This company has a system of direct advertising that operates in open territories only, and yet it gets from \$5,000 to \$6,000 per month of traceable sales by direct advertising from these open territories.

392. More Than Fifty Thousand Dollars' Worth of Candy with a Three-piece Campaign.—The Union Candy Company of St. Louis sells entirely by mail. The following pieces were multigraphed letters sent to a list of wholesale candy buyers. The first mailing was accompanied by sticks of the candy. The list consisted of 1,000 wholesale grocers located near St. Louis. The first letter was followed up by two additional pieces of a similar nature and the campaign produced in excess of \$50,000 worth of stick-candy business

from this list. The first letter referred to brought the larger part of this return for it was the one accompanied by samples. These consisted of four sticks of candy put into a small cardboard box, wrapped securely, and then slipped into a clasp envelope with the letter itself. "The letter must have received almost 100 per cent attention," is the comment of the Ross-Gould Company, who produced it. The same company later proved the efficacy of another campaign of sampling, by mailing out a separate single piece accompanied by a stick of peanut sugar candy, and obtained \$6,000 worth of business in a dull candy month.

The letter which produced the bulk of the \$50,000 read:

Let us introduce Billy Burke Pure Sugar Stick Candy at a price 5 per cent lower than you are now paying for a stick not as good.

This product is as perfect as stick candy can humanly be produced. It is absolutely pure sugar candy and will keep in any climate. Taste it and assure yourself of its goodness. Note its zest and snap; its whiteness and bright color; its sparkle in the light; its brittleness and hardness.

And its name is especially attractive. All American children know and love this beautiful movie actress, and will remember their favorite candy every time they see her. The cartons containing the candy are also attractive.

This confection can be a huge profit-maker for you. There are 100 sticks in every carton and 6 cartons to a case. Our price to you is \$3.50 per case less 5 per cent cash, 10 days, net price \$3.33 f.o.b. St. Louis. Your selling price should be at least \$4.50 on a penny seller, which would give you 36 per cent margin.

In your position as the buyer for your concern, you are, of course, an expert in the candy market. You know just what the candy situation is to-day. You will realize at once, therefore, that this offer of ours is at least 5 per cent better than any price you can get. And we know that the candy itself is so much superior to any other that the sales will be enormous.

We can offer you this exceptional price because we have no salesmen's commissions to pay. By ordering through the mail you help us to keep down our selling cost and you get the benefit.

The blank inclosed will make it easy for you to order. Let us send you at least 10 cases. They will be gone in no time because, as you know yourself, this candy is a staple article—always a seller.

Very truly yours,

UNION CANDY COMPANY,

Irvin J. Hesley.

IJH-RG

The Billy Burke factory is again on full peace-time basis. During the war we devoted much of our capacity to feeding our boys here and abroad.

393. Selling a High-priced Product by Mail.—The Van Sicklen Company, Elgin, Ill., accomplished something unusual in selling entirely by mail a high-priced device known as the Chronometric Tachometer. *Printers' Ink Monthly*, for January, 1920, in describing the campaign, said: "A carefully selected list of 1900 was prepared from the two best engineering societies."

Two four-page letterheads were used. The first page carried a reproduction of the firm's regular letterhead, with a processed letter, individually addressed and bearing a pen-and-ink signature. The double inside spread carried selling arguments, illustrations, etc. The fourth page was blank. The two pieces were sent under one-cent postage, folded once to a 7 x 3¾ size, showing a blind caption and sealed with a red seal. A return postal card (not stamped, calling for a descriptive catalogue) was inclosed. The catalogue, a 24-page book, 5 x 7½ inches, told the complete story and was generously illustrated. In all 275 inquiries were received, out of which 21 sales were made in January, 1920, with a prospect of not fewer than 25 more to follow.

An especially interesting point about this campaign is the fact that, as *Printers' Ink Monthly* says, "personal solicitation was tried out and found unsuccessful. Salesmen took too much time for missionary work."

394. One Campaign an Endless Chain.—Of course, strictly speaking, "endless chains" are contrary to the Postal Rules and Regulations and we are using the term

only in the figurative sense, but the business of the Parker-Warren Co., New York, approaches the endless chain idea. The business is that of sharpening and resharpening safety-razor blades. The firm does no advertising other than by its unique method of packing. You send it blades to be resharpened and they are returned in a neat, little, wooden box filled with popcorn, under a circular which reads:

REDGE POPCORN PACKING

Not a joke, but an original, practical idea.

We use popcorn for packing, because—

It is neat—makes no muss.

Light in weight—it saves postage.

It is elastic—holds blades gently and securely.

Absorbs moisture—protects blades from rusting.

Use paper—crumpled up LOOSELY—if popcorn has disappeared.

In the box there is also a circular telling how well these blades have been resharpened; an envelope for the return of any unsatisfactory blades; an oil-leaved book for sending another lot; string for tying up the box for its return trip; even the postage stamps required for its return. Cards are inclosed for the names of prospects, and to each of these a box—minus blades—is sent. You will find pictures of this unique campaign in *Mailbag* for July, 1918, on page 84.

395. Doubling a Club's Membership by a Two-piece Campaign.—On February 1, 1920, the membership of the Advertising Club of Atlanta was 200, while on July 1, 1920, it was 400. This increase, according to an article appearing in the issue of *Associated Advertising* for August, 1920, was brought about by a campaign of two letters. With each letter was inclosed a sales pamphlet giving the "reasons why" the prospect should become a member of the club. The letters were multigraphed and filled in to match. They were mailed to 600 prospects. From this campaign the membership of the club was doubled.

396. Selling a High-grade Magazine by Mail.—From *Direct Advertising*, Vol. 4, No. 1, we learn that the *Atlantic*

Monthly, a high-grade, high priced magazine, added 53,000 to its circulation by mail solicitation. "For our own individual problem, I do not believe any other method of advertising would have served the purpose," was the comment of MacGregor Jenkins, publisher of the magazine.

"Our circulation to-day is 81,032, of which 49,000 are subscribers. That makes a gain of 27,800 subscribers since we started our direct-advertising campaign in 1912," he added.

The method of soliciting subscriptions is by means of a booklet issued annually called the *Almanac*. In addition, order blanks, circular letters, etc., are used.

397. Proof that a Series of Appeals Pays.—William C. Trewin tells an interesting story in *Postage* for April, 1918, which describes a campaign of six letters that was planned to sell a timber tract, each letter giving additional facts about the tract. At the time the third letter was sent the advertiser was much discouraged, but decided to keep on. The fifth mailing put the owner in touch with a person who verified the calculations and findings and bought the entire tract for \$15,000. The cost of the land originally was \$550. The charge of the letter-writer was \$150 for services, including writing the letters; for duplicating \$100, making a total expense of about \$800, not counting the postage, stationery, and the time of the first owner which was spent in locating the tract.

398. Collecting by Mail.—A New York sales agent who sells entirely on credit has developed the following figures, which were published originally in *Ideas*. This firm sells by mail exclusively and takes back goods within 30 days, should the customer desire it.

The figures of the business show that the money is collected by mail as follows:

| | |
|-------|--------------------------------------|
| 53.5% | within 15 days from date of shipment |
| 91.9% | 30 |
| 97.3% | 75 |
| 98.6% | 120 |
| 99.5% | 270 |

.5% is then automatically charged off to profit and loss.

These figures give concrete evidence of the value of a persistent campaign to collect money by mail.

399. Additional References to Campaigns of Two or More Pieces, Without Salesmen.

Postage, February, 1917, page 85. Campaign to get testimonials by mail.

Postage, April, 1917, page 152. Campaign to introduce through wholesalers a new temperance drink.

Advertising & Selling, January 10, 1920, page 34. Selling tea and coffee by mail, illustrated article.

Mailbag, April, 1917, page 5. Selling securities by mail, especial reference to mailing list divisions.

Mailbag, December, 1917, page 220. Marketing movies (films) by mail, series of six letters by Jack Carr.

Mailbag, March, 1919, page 282. How an English advertising man sells eggs direct by mail.

Mailbag, December, 1919, page 212. How Wrigley's use the mails to distribute millions of sample sticks of their three kinds of gum.

Mailbag, February, 1920, page 297. Using mails to sell advertising space, by Jack Carr.

CHAPTER XXIII

HOW DIRECT ADVERTISING HAS BEEN USED EFFECTIVELY IN CONJUNCTION WITH SALESMEN

400. It should be understood at the outset that in this chapter we have reference only to the direct salesmen of the manufacturer, service organization, or other seller of that class, and we are not considering work done for retailers' salesmen. For example, we shall take up results secured by manufacturers for their own salesmen; insurance companies for their salesmen, and so on, leaving the work done for retailers' salesmen by manufacturers, etc., to Chapter XXVI, and the work done for them by the retailers themselves to Chapter XXVII.

401. Two Main Methods of Coöperating with Salesmen.—There are two main methods of coöperating with salesmen through direct advertising: preceding their calls either to secure inquiries or pave the way for favorable attention; or, following up their calls and between widely separated calls to keep interest alive.

402. Comparative Cost of Sending "Mail" Salesmen Ahead of "Male" Salesmen.—There are before us statistics prepared by one of the country's large manufacturers, showing that even before the 1920 raise in passenger fares the average cost per call per salesman was \$11.23.

The cost of a personal letter, naturally the most expensive type of direct advertising, accompanied by an inclosure, such as a leaflet, booklet, etc., averages about 50 cents.

Thus it takes 25 personally dictated letters with a piece of well-printed literature inclosed to equal the cost of a salesman's call. This firm sends out but three letters prior to each salesman's personal call. During the year, when

practically no letters were written to help the work of "backing up" or to precede the salesmen, the travelers averaged one order for seven calls. Since the adoption of the three letters and a booklet to announce and back up the men on the road, and to keep the customer in touch with the house between calls, the salesmen have been able to secure one order in every five calls.

Almost every city raises money for some form of charity. It is interesting to learn that one city, where it was the custom each year to solicit funds for a fresh-air camp for babies, decided to precede the "salesmen" with some direct advertising. On the desk of every worker in offices in the city one morning was placed a mimeographed letter setting forth the urgent need of the funds, and the next morning, the day of the collection, this was followed up with a second—a short—letter. The increased results the year this plan was operated as compared with those of the year before when the collectors were not so preceded by direct advertising was 900 per cent.

Salesmen's advance cards (see Fig. 22) are the simplest form of "paving the way," but naturally the only method of measuring results from their use is somewhat along the line of that set forth in the preceding paragraphs. For those particularly interested in salesmen's advance cards, see *Printers' Ink Monthly* for October, 1920, page 116; *Mailbag* for September, 1920, page 199.

The Sales Manager Monthly, for January, 1921, page 207, carries the story of how the White & Wyckoff Manufacturing Company sells its salesman to the prospect prior to the call of the salesman himself. Not only are the usual salesman's cards used but a "Watch for Him" poster card is issued about the time the salesmen take the road for the season's work.

403. The Burroughs "Club" Plan of Preceding Salesmen with Direct Advertising.—For a long period the Burroughs Adding Machine Company of Detroit, Michigan, has been using what it terms a "club" plan of preceding salesmen with direct advertising. This is the *modus*

operandi, described in the issue of *Mailbag* for June, 1917:

Each sales manager, salesman, and junior salesman is expected to send in once a month a list of not more than fifty names of prospects which he desires to "work." This limit is set because salesmen cannot cover more than that number in a month. The names within a territory are chosen according to zone location and ease of covering. These names are sent in on a special order blank, which contains instructions to the salesman as to how to fill in the names, specifically warning him that the company's campaigns for manufacturers, wholesalers and retailers, all differ. The following data are required with each name:

| | |
|----------------------|-----------------|
| Firm | |
| Individual | |
| Individual | |
| Individual | |
| Business | Mfr. Large. |
| Street address | Whole. Small. |
| City and State | Retail. |
| | Burroughs User. |
| Remarks | Foreign user. |

Of interest to us in connection with this campaign is the conclusion of the Burroughs Advertising Department—based upon extensive experience—that the most important factors in influencing a sale are: First, satisfactory use of Burroughs equipment by some concern in the same line of business; and, secondly, the satisfactory use of such equipment by a concern in the same locality in which the prospect is located. Local interest is of less importance with the large concerns, because of the breadth of vision; but the smaller the concern, the narrower its vision and the greater the importance of local interest, or what we have termed "personalizing" (see Section 192).

The company consequently has over 200 bulletins or business "stories," divided first into these classifications: Banks, Financial Institutions, Government; Public Service. Wholesalers, Retailers, Manufacturers, and General.

Each of these, in turn, is subdivided. For example, under Retailers, come Dry Goods, Hardware, Meats, Drugs, etc. See Fig. 18 for two of these bulletins.

Six pieces are mailed in each series, and a complete series to a retail grocer in Georgia would be:

1. More Profit for Moore. This starts off with a "darky" story, about something happening in a grocery store (named) in Ruxton, La.
2. In a Dixie Crossroad Store. This begins, "Mapmakers and census-takers don't waste much time at McCollum, Ga."
3. Groceries Minus Guesswork. This one opens with a reference to Garland Willoughby of Bowling Green, Kentucky, also a grocer.
4. Keeping Pace with Quality. Here we get a quality angle, with another Southern grocery mentioned.
5. Baffling the Profit Burglars. "A 'lookout' watched the road while two pals worked inside. Entrance to Crump Brothers' general store on the Old Raleigh road six miles out of Memphis," we read on this piece.
6. Where Others Failed. This sixth and last piece carries a heavily displayed subtitle: "A Story of Success by Paul G. Manget, Proprietor, Newnan Grocery Company, Newnan, Georgia."

One gets well into these "stories" before he realizes their purpose. No mention is made of the machine until page 2 or 3 is reached and then only *naturally* in the unfolding of the story.

The salesmen are followed up with a special card coincidentally with the last mailing, one of which goes out each week.

404. Selling a Thirteen-Thousand-Dollar Automobile to the Ultra-tired by Direct Advertising.—Perhaps the strongest case ever made for direct advertising to precede salesmen was a bit peculiar. In this instance the prospect actually came to the manufacturer's place and *bought* from the salesmen. The plan was formulated to introduce the Fageol automobile, with one of the costliest chassis in the world, selling for \$10,000 alone, the total sales price

averaging \$13,000. Included in the selling plan was the placing of one of these cars on display at the Biltmore in New York City and inducing multimillionaires to see it.

Tim Thrift, with the aid of J. Frank Eddy of the Dando Company, who handled the campaign, tells the story in *Mailbag* for December, 1917. Briefly it was this: The first mailing was to a list of 2,457 multimillionaires. It consisted of a four-page folder, a processed, filled-in letter, and an engraved invitation.

The folder, four pages, 7 x 10 inches, on deckle-edged antique stock, printed in black and red, read in part as follows:

THE FAGEOL CAR

"The most wonderful product of a wonderful century"

A speed of 116 miles per hour with reserve speed left. The Fageol car will travel 60 miles an hour with throttle *half open*. At that speed the motor, with which it is equipped, is making but *one-half* its rated revolutions.

The Fageol has the costliest chassis in the world.

In workmanship, skill, and quality of material nothing domestic or foreign approaches it.

The motor which drives the Fageol car costs more than most *complete cars*.

The Fageol car will be on exhibition at the Hotel Biltmore from October 1 to 6, inclusive.

Attendance by invitation only.

Twenty-five reservations only can be filled.

The letter accompanying this first mailing read:

DEAR SIR:

In addition to the extraordinary facts contained on enclosed folder we wish to state that this car, at a recent dinner, was placed in the center of the dining-room, a space being left for car operation 75 feet long and 18 feet wide.

The car was started, attained a speed of 25 miles per hour, and was stopped within the necessary 75 feet.

The full performance took four seconds.

This, you will of course understand, breaks all records and shows the wonderful "pick-up" of the car.

The FAGEOL may be run one mile per hour or 116 miles per hour—*faster if one dares.*

We enclose invitation to exhibition (and subsequent personal demonstration if you wish) which we sincerely trust you will take advantage of.

Cordially yours,
HESTER MOTORS, INC.,
H. C. K. Hester, President.

The engraved invitation read:

You are respectfully invited to attend
A SPECIAL EXHIBITION
of
THE FAGEOL CAR
at the Hotel Biltmore
October first to sixth, inclusive
Nineteen Hundred and Seventeen
From Nine A. M. to Twelve Midnight.

A second and final letter was sent out which read as follows:

DEAR SIR:

There is one car in the world that makes its owner *master* of the road.

No other car in the world can *pass* it.

That car is the Fageol.

It can go one mile per hour, or one hundred and sixteen miles an hour—*or faster.*

It can, in the space of seventy-five feet start, attain a speed of twenty-five miles an hour, stop, without shock—and do it in *four seconds.*

The Fageol car, doing things hitherto deemed impossible and incredible, simply culminates the fruit of the Twentieth Century invention.

In speed, durability, power, and luxury, it transcends anything yet conceived or known, *projecting a road machine with airplane speed and gliding ease.*

Exhibition and demonstration of the Fageol at the Biltmore Hotel closes October 6th. Will you not, prior to that date, arrange to see the car with your engineer or otherwise? *But twenty-five* are available.

In four and one-half days of actual selling time a total volume of business of \$260,000 had been written for which advertising expense was practically negligible.

405. Additional References for Campaigns "Preceding" Salesmen.—Campaigns where direct advertising has effectively preceded salesmen will be found in the following:

Postage, March, 1916, page 34. Story of campaign to precede printing salesman; nineteen pieces sent to list in a period of twenty-three days.

Postage, July, 1916, page 15. How Todd Protectograph Company precedes its salesmen with direct advertising. Told by the inimitable Jack Speare. See also *Mailbag*, April, 1917.

Postage, November, 1916, page 245. Noble T. Praigg tells the story of a successful campaign paving the way for a salesman of corporation-partnership insurance. Illustrated.

Postage, December, 1916, page 304. Paving the way for casket salesman. Volume of business after use of direct advertising secured in one-third time it formerly took!

Postage, February, 1917, page 53. Clifford Elvins tells the inside story of the famous Imperial Life Assurance Company campaign. It has been written up in almost every advertising publication. Letters, folders, booklets, and blotters are used.

Postage, April, 1918, page 6. How Royerofters used direct advertising to secure 85 per cent distribution.

Printers' Ink, January 29, 1914. Securing "leads" for salesmen.

Printers' Ink, July 22, 1915. How the Worcester Pressed Steel Company broke the ice for its salesmen.

Mailbag, March, 1918, page 291. A four-piece campaign preceding salesmen, which from a list of 15,000 names brought 1021 inquiries, 131 orders, with sales of \$25,029, at a cost for the entire campaign of \$1500.

Charles W. Hoyt in "Scientific Sales Management" makes this statement: "I would recommend sending six preliminary pieces to a list of two thousand possibilities."

406. Additional References to Campaigns "Backing Up" Salesmen.—By the term "backing up" we have reference to both campaigns following a salesman's call, and between calls, without reference to his next visit. Some references on this score are:

Printers' Ink, April 6, 1916. John Allen Murphy writes of the experiences of several companies in selling the calls their salesmen miss.

Printers' Ink, May 14, 1914. Description of a catalogue that brings in 20 per cent of the annual business between salesmen's calls.

Advertising & Selling, September, 1914. Shows how Yawman & Erbe Manufacturing Company boosted mail sales of \$25.52 average to \$45.50 by referring prospects to salesmen for closing.

CHAPTER XXIV

HOW DIRECT ADVERTISING HAS BEEN USED EFFECTIVELY
IN CONJUNCTION WITH OTHER FORMS, SUCH
AS ANSWERING INQUIRIES, ETC.

407. **A Few Typical Campaigns Showing Interlocking of Direct Advertising with Other Forms.**—In Sections 9 to 15 inclusive we have in the main covered this point of the interlocking of direct advertising with other forms, but direct reference to a few typical national advertisers and others will be helpful.

J. Sidney Johnson, advertising manager of the Marshall Canning Company, Marshalltown, Iowa, in addressing the New Orleans meeting of the Direct Mail Advertising Association (1919) said, in part: "By means of personal letters to 23,542 retail grocers this year, we have introduced Brown Beauty Beans and helped to make these dealers better distributors of food products. In conjunction with a national campaign in magazines, we gave selling ideas and suggestions to our distributors all over the country. The proof of the effectiveness of the plan is the fact that 58 per cent of the distributing agencies have been established this year as a result of the national publicity and the direct mail literature."

It will be noted that in two different places Mr. Johnson emphasized the tie-up of direct and national advertising.

Not long since the E. I. Du Pont De Nemours Company told the writer: "We have approximately a half-million names on our various mailing lists. We mail an average of about 600,000 pieces of advertising a month. Our circularizing consists of booklets, folders, pictorial matter, multigraph letters (some filled-in and some not), typewritten

letters; in fact, there is hardly any kind of mail matter that we do not use from time to time. A large majority of our circularizing is done under third-class postage."

About the same time, the author, then Editor of *Postage*, approached George Frank Lord, formerly director of advertising for the Du Pont Company, asking for an article on the general subject of direct advertising and inquiring as to the Du Pont Companies' general campaign. Mr. Lord replied, in part: "We are using \$750,000 worth of space in our campaign. All of the standard methods of advertising are good; some are of more value to certain lines than others. We use almost all kinds—magazines, trade papers, farm publications, newspapers, circularizing, a house organ, painted bulletins, electric signs, displays, and demonstrations. We believe our house organ is unique in several respects,—it has a monthly circulation of 250,000 going entirely to men of importance in the business world who are on the trade lists of the various Du Pont industries. We endeavor to conduct it as a magazine first and a house organ second. . . . Our magazine costs us about \$150,000 a year, the postage alone being \$5,000 a month. . . . We sell our advertising space at standard rates, \$1.25 a line.

"We also use direct-mail advertising in developing paint prospects by sending high-class color illustrated matter to names of property owners furnished by our dealers. We believe profitable results are always feasible in direct-mail advertising, if the lists are selected with care and sufficient brains and money spent on the class of matter sent."

Perhaps the strongest evidence of the value of interlocking the various forms of direct advertising is in the comment of *The Literary Digest*, one of the big national weeklies, which a short time ago gave out the following information as to its general campaign:

Our investment is \$750,000 a year in 400 newspapers. Our yearly investment in street cars for cards is \$300,000. The most important feature of the plan is not so evident. It is a part of our main campaign, the object of which is not

only to secure new subscribers but to increase the national prestige of *The Literary Digest*. There are approximately 9,000,000 (1918 figures) telephone subscribers in the United States. Three times a year we write 6,000,000 of the best of them a personal letter telling them about the editorial features of the publication and soliciting their subscriptions. In the larger cities we send these letters under first-class postage. . . . Our newspaper work this last year has, of course, made this direct-by-mail work more productive. We find that each kind of advertising we do helps the others and they all dovetail in together as to the various forms of advertising done by national advertisers. . . . I wish to emphasize this fact, that every subscriber to the *Digest* comes to us through printers' ink of some kind. We have no solicitors, and no subscription is secured because of friendship or because of a salesman's strong personality.

One more example—this one from a comparatively small national advertiser—might be cited, a correspondence school, appealing only to a limited class. The school has a series of bulletins, booklets, and letters, which are producing approximately 600 "sales" per month from the inquiries resulting entirely from publication advertising. In this case the bulletins are four pages each in the 8½ x 11 inch size and 6 x 11½ inches for those of six pages. They play upon the prospect's desire for wealth, fame, and the pride of seeing one's name in public prints. One bulletin is entitled, "The Price of Success." It shows as the cover design a student burning the midnight oil and looking at a framed picture of Lincoln. Inside, the prospect is told that study, as it was with Lincoln, is the price of success. Another is entitled "Imagination, the Miracle Worker." The reference is to Edison and his accomplishments, pointing out that we must not merely cultivate but must also harness our imaginations to reach high goals. Each bulletin closes with an appeal for their course. In the series is a testimonial booklet 5½ x 8¾ inches in size, entitled "Proof Positive."

408. *Selling Dogs by Mail*.—Precedent indicated that dogs must be put on exhibition to be sold—that they could

not be sold by mail. *Advertising & Selling*, January 3, 1920, carries an extremely interesting story of how Henri I. Baer, an Alsatian by birth, disregarded this precedent. He began business with practically nothing and now does more than \$75,000 a year. "On an appropriation of \$500 a month, 600 inquiries and \$5000 worth of business (average) is secured," said Mr. Baer. Ninety-nine per cent of his business comes from following up inquiries produced by various forms of advertising. He has about 12,000 names on file now and has followed up some of them as many as twenty times. Different styles of appeal are used, some personal letters, some process, even a number in printed form.

Here is one typical letter, sent to 6000 names, at a total cost of \$484.50. It produced 3000 answers and \$10,000 worth of traceable business:

If you could do "the other fellow" a good turn without any inconvenience or cost to yourself, would you do it?

I believe you would, and therefore would ask of you a favor. If granted, this will bring you information on a subject you want to know more about or it will save us postage, literature, and time, and you will not continue to receive literature on a subject that no longer interests you.

Some time ago, in answer to an inquiry I sent you one of our booklets, which has resulted in correspondence between us regarding a dog for you. Since you have not bought a Palisade Police dog, it may be you want to know more about this particular dog, or have you bought some other kind of dog?

It is our aim to establish a clearing house for dogs, and we would like to get an idea of just what kind of dogs our inquirers want. We would therefore appreciate it very much if you would please check the inclosed card and mail it.

If you already have a dog and he is perfectly satisfactory, you may not be interested in further literature about the Palisade Police dog, and by checking the card "not interested" we will remove your name from our files.

If, on the other hand, there is anything you want to know about the proper feeding and care of your dog, or his training, we place at your disposal the Palisade Service, to help

you care for and handle him, so as to get the most out of his companionship.

Please check, sign, and mail card now. It will help us both.

This letter has been criticized by several—but look at the results!

409. *Direct Advertising and Trade Papers.*—R. Bigelow Lockwood, in *Printers' Ink* for November 13, 1919, tells how one shrewd salesman synchronizes his efforts with the trade-paper advertising offering a catalogue. The concern is a large machine-tool manufacturer. A few days after the salesman gets the inquiry referred to he writes the prospect a letter which opens in this manner:

My home office has advised me that it has sent you a catalogue in response to your request.

I have purposely waited for a few days to give you the opportunity of looking over this catalogue and studying our machine.

Now that you have had time to do this, however, I want to call on you and discuss your manufacturing problems with the view of applying the production possibilities of our lathe specifically to your work—which is something no catalogue can do. I am therefore planning to call on you Wednesday . . .

(a) *Using the humorous appeal in connection with trade-paper advertising:* Trade-paper advertising is usually intensely uninteresting. For this reason, probably, more than any other, two or three users of this form have broken the ice with highly humorous campaigns. One concern, the Patterson-Kelley Company, water-heating engineers and manufacturers of heaters, has coupled up with its trade-paper advertising what John C. Whiteside, its advertising manager, terms a series of "jazz" letters.

The mechanical make-up of these letters was as peculiar as their copy; occasionally only a few words appeared on a line; the lines were very short and irregular—after the K. C. B. style.

There were four letters in the series. The first one read:

OVER IN EGYPT the only laundry is the River Nile—of crocodile fame. They just souse the clothes in the cold, muddy water and—Old Sol does the drying act.

OVER HERE. Well, you know, and we know, it's different. Bang-up laundries—those getting the results and prospering—all use hot water. They MUST.

And THE KELLEY SYSTEM supplies it. Lots of it—anywhere, anytime. INSTANTLY.

Take us at our word. Fill in and mail the inclosure and we'll leave it to you if the 2 cents isn't the very best investment you've made in a coon's age.

Now what do you say?

The next one read:

WHEN GREAT GRANDMOTHER wanted to wash, Leander lugged water forty furlongs from the Old South Spring. With the ox team—and the ice boat—he filled the big copper kettle—brought over from Brittany.

It's DOLLARS TO DOUGHNUTS Leander had a goodly grouch. But Water Carriers' Unions were of the future.

HOT WATER was a strenuous stunt. Cutting fagots and sparking flints was far from fun. However, those primitive pioneers were of a sterling, sturdy stock.

TO-DAY. Things have changed. You don't have to labor like Leander to have HOT WATER BECAUSE—

THE KELLEY SYSTEM gives it to you. Gallons and gallons of steaming, scalding hot water. Anywhere, anytime. GUARANTEED.

Are you interested?

If so—2 CENTS.

Letter No. 3, which follows, was sent out 10 days after No. 2 and brought over 153 replies from the shrinking list of 1920 names—those answering the first two having been removed:

BACK IN BAREFOOT DAYS when we kids "missed" a couple of times, mother would say, "Sonny, THE THIRD TIME'S the charm."

THIS is the THIRD TIME—about THE KELLEY SYSTEM OF WATER HEATING for power laundries.

Persistent? SURE. We know exactly what it'll do for

YOU. EXACTLY how it will increase output and PROFITS—same as it does for over 2000 of your brother operators.

It's no guesswork, but facts—knockdown, dragout, convincing facts. Why! If you had THE KELLEY you'd wonder how in Sam Hill you ever did without it.

Don't spoil the charm—THE THIRD TIME.

Invest 2 CENTS—NOW.

The fourth and final shot in the campaign was:

No. We won't quit yet even if THE THIRD TIME wasn't the charm with you.

And again ask—do you want to know just what THE KELLEY SYSTEM OF WATER HEATING will do for you?

Some six hundred others invested 2 cents—but we cannot tell you unless you send in your working conditions.

Once more do you want to know?

"In all 6620 letters were sent to the list of 2540 names; results, 628 replies, good ones," comments *Printers' Ink*.

410. Direct Advertising to Stockholders.—Many concerns send their directors their advertising; a few send their stockholders advertising matter. W. H. Dawson, advertising manager of the Atlas Powder Company, Philadelphia, in *Printers' Ink* for February 26, 1920, tells how his company sends direct advertising along with dividend checks to all its stockholders. It also sends miniature reproductions of other forms of advertising.

411. Additional References on Use of Direct Advertising with Other Forms.—Answering inquiries must vary with different companies, but the issue of *Printers' Ink Monthly* for June, 1920, describes one of the simplest and most economical methods we know of. It is used by Davis Sewing Machine Company of Dayton, Ohio. With a booklet sent out in response to an inquiry, the Davis company mails a printed card:

We would really like to write you personally, but in the interests of service and to be sure a reply reaches you promptly, we are sending you this printed response. The inclosed catalogue explains some of the reasons why Davis Portable Electric Sewing Machines are a modern necessity, and gives full specifications of each model. But a demon-

stration would no doubt be more satisfactory, so please take the letter of introduction also inclosed to our representative, who will be glad to give you further information.

The accompanying letter of introduction is like the one quoted in Section 210.

Printers' Ink, August 31, 1916, page 36, tells how the Trenton Potteries Company handles its consumer inquiries so as to dodge the "catalogue collectors."

Printers' Ink, February 15, 1917, page 3, gives the complete history of the Williamson Heater Company and tells how it so handles its inquiries as to sell furnaces in a way advertising men had heretofore said it could not be done.

Additional references on other points covered in this chapter will be found in the following:

Mailbag, April, 1917, page 14. How the Beaver Board Company successfully uses direct advertising to feature to the trade its national advertising.

Mailbag, May, 1918, page 30. How the Fruit Markets Commissioner of Canada used direct advertising to supplement display advertising.

Advertising & Selling, August 9, 1919. The part direct advertising played in campaign of display and other forms to sell "Ditto" machines.

Advertising & Selling, August 21, 1920. Interlocking direct advertising of Pittsburgh Water Heater Supply Company with national advertising.

Postage, November, 1919, page 315. Details of how a business was built entirely by direct advertising coupled with 56-line advertisements in the six leading women's magazines. Total volume now in excess of \$100,000 a year.

Printers' Ink, February 25, 1915. How sixteen thousand folders of the Sterling Engine Company, Buffalo, backed by display advertising, produced sales of \$16,436.

Printers' Ink, November 23, 1916. Selling coal by mail following receipt of inquiries by advertisements in small-town newspapers.

Printers' Ink, December 28, 1916. Details of the Frank E. Davis Company method of selling fish direct to users by mail.

Inquiries produced by magazine advertising. See also *Printers' Ink*, March 4, 1920, telling of use of newspapers.

Printers' Ink, July 29, 1920. Use of direct advertising in conjunction with national advertising, by Hartford Fire Insurance Company.

CHAPTER XXV

HOW DIRECT ADVERTISING HAS BEEN USED EFFECTIVELY IN SELLING TO WHOLESALERS AND RETAILERS AND THEIR SALESMEN

412. Two Different Phases of the Problem of Selling to the Wholesaler and Retailer.—In this chapter we take up only the problem of the manufacturer, or other producer, effectively using direct advertising selling to wholesalers (jobbers) and retailers and their salesmen. The angle of selling *for* them will be taken up in the succeeding chapter, and the matter of their own advertising will be treated in Chapter XXVII.

There are two main phases of the present chapter: *Selling* to the wholesaler, retailer, and their salesmen, and *serving* them. In the former phase the dominant thought is to get an order for your product from the distributor. See the letter quoted in Section 392 for a case in point. In the second phase the manufacturer endeavors first to *SERVE* the distributor, and secondly to *SELL* him. In this latter phase the principal means of serving is either to sell the distributor himself on a record-keeping system or proper display cases (the method of such firms as Robert H. Ingersoll & Brother), or to help the distributor by showing and helping his salesmen to become better salesmen in general, or better salesmen for the manufacturers' product in particular.

413. A Campaign that Secured 6815 New Dealers in Ninety Days.—When Charles A. Bonniwell was director of advertising for Wm. J. Moxley, Incorporated, Chicago, he put on a campaign of direct advertising which secured 6815 new dealers in ninety days. The complete plan, fully illustrated, will be found in *Mailbag* for June, 1918,

pages 49 to 62, inclusive. For our purposes it may be summarized as follows:

THREE DEALER BROADSIDES

These were 14 x 21 inches in size, printed in two colors, from illustrations made from photographs posed by live models. The broadsides were folded to 10½ x 4¾ before mailing.

Number one approached the dealer from a basis of asking his advice, the headline being, "Will you Help us Answer This Important Question?" The question being, "Shall we advertise in the big magazines or spend the money with you?" The latter referred to a series of three illustrated letters which would be sent direct to the dealer's prospects at the manufacturer's expense.

Number two. "A Profitable Partnership." This broadside approached the very important subject that no dealer was interested merely in the amount of business but also in the PROFITS he could make.

Number three. "... and then he dictated this letter." This piece brought in the outside viewpoint, showing a letter from a dealer's customer to the manufacturer, taking up the advantages of the average dealer handling the product.

FOUR "NEW ACCOUNT" LETTERS

The purpose of these was to keep continually sold the dealer who had already been sold on the product.

Number one was written on the regular stationery of the company signed by "Director of Sales," and with imprinted department heading: "Office of Director of Sales." The letter was to secure the coöperation of the dealer until actual buying demand would keep the coöperation alive.

Number two, mailed two days after, was on the personal (baronial style) stationery of the President. The President congratulated the dealer, having just heard the news from the director of sales.

Number three was a four-page letterhead printed in two colors from "Director of Advertising." This played up the advertising coöperation.

Number four, another four-page letterhead from the "Manager of Production," sold the dealer on the quality and uniformity of product.

All these letters were carefully processed and filled-in to match with dealers' names, and each was signed with a pen-and-ink signature.

THREE DEALER TO CONSUMER LETTERS

The preceding were *selling* the dealer. The following were *serving* him by selling the consumer.

Number one, featuring food value and recipes, was mailed in a No. 9 envelope (penny-saver). It was four-page in style, and was printed in colors on a heavy folding enamel stock. The object was to get the housewife addressed to try one pound of the oleomargarine.

Number two, likewise a four-page letter, was the dealer's recommendation, and laid especial stress on the wholesomeness of the product.

Number three was a one-page letter giving the dealer's argument for customers and his guarantee.

A booklet entitled "Betty's Honeymoon Diary" was featured in many of the pieces. Newspaper electros were likewise offered to dealers.

414. Additional References on Selling the Dealer (Retailer).—Lack of space makes it impossible to quote additional campaigns in detail, but the following references will help those interested beyond the Moxley campaign mentioned in Section 413:

Printers' Ink, July 3, 1913. How the Favorite Stove and Range Company, Piqua, Ohio, by a folder campaign of six pieces in six weeks, secured 454 inquiries, of which it sold 209. Five of those inquiring bought in carload lots.

Printers' Ink, December 31, 1914, page 3. Getting men's pipes off the novelty basis.

Printers' Ink, July 22, 1915, page 8. H. J. Winsten on how the Chicago-Kenosha Hosiery Company "chalked up a 40 per cent sales gain," backed up by a direct-advertising campaign. In this campaign the dealer was *served* as well as *sold*.

Printers' Ink, September 7, 1916, page 17. How one firm used 33 form letters in writing retailers about its advertising campaign.

Printers' Ink, October 11, 1917, page 51. How the General Electric Company sells its dealers on advertising.

Postage, January, 1917, page 8. S. Roland Hall tells of the Alpha Portland Cement Company's letter "calls" on dealers.

Postage, September, 1918, page 17. A single piece which, at a cost of less than \$500, produced \$27,000 orders in two months.

Printers' Ink Monthly, June, 1920. Roy Dickinson's able article, "Three Books Push Chevrolet Sales Close to Top."

Marketing, January, 1920, page 12, and *Marketing*, February, page 62. William A. Hersey's analysis of selling small-town dealers. In this connection see also Section 174 A.

415. Securing Jobber's (Wholesaler's) Coöperation.

—In the main the same appeals are made to secure the coöperation of wholesalers (jobbers) as to secure the coöperation of the retailers (dealers).

Norman Lewis, in *Mailbag* for March, 1920, describes a series of broadsides and mailing cards used by Scientific Products Company, Steubenville, Ohio, to secure the coöperation of jobbers. A portfolio of the dealer's helps (in general, like those referred to in Section 50) was furnished jobbers for use by their salesmen in calling on retailers.

Lewis E. Kingman, when advertising manager of the Florence Manufacturing Company, Florence, Mass., described in *Printers' Ink* for March 2, 1916, how that company secured coöperation by inclosing return postal cards in each packing unit—half dozen, dozen, or gross packages. The purpose of the cards was to obtain the name of the jobber from whom the retailer bought these goods. The returns were in due course referred to the jobber.

The following letter, according to George J. Kirkgasser, advertising manager Cutler-Hammer Manufacturing Company, Milwaukee (see *Mailbag* for August, 1920, page 161), was sent to 360 electrical jobbers with effective results:

GENTLEMEN:

Do you Average Down the High Cost of Salesmen's Traveling Expenses by Mail Efforts?

Periodical mail advertising dovetails in with the work of the salesmen; it gets quick action where such is necessary; gets to people hard to call on; brings in orders by mail; and gets orders ready for handing to the salesmen when he calls, thus giving him more time for other calls.

The present excessive traveling expenses are also averaged down.

Here's something you can do right now.

Mail a letter and circular to all electrical dealers in your territory. A suggestion for such a letter is attached—the printed matter for the C-H 70-50 Switch we will furnish with your imprint when you tell us the quantity required.

The next full page *Saturday Evening Post* ad will appear in the February 14 issue and all dealers will be circularized by us between February 7 and 14. If your circularization is made at that time, you'll pick off the orders created.

Let us know the number of folders required at once and in the meantime prepare your letters and address your envelopes in readiness for mailing when the folders reach you.

416. Serving the Distributor Through Direct Advertising to Salesmen.—To create the interest of jobbers' salesmen, the Federal Miniature Division of the General Electric Company, according to an article in *Sales Management*, August, 1920, page 481, prepared a series of special sales letterheads and wrote a series of homely, interesting messages to the wholesalers' salesmen.

In the same field, the electrical industry, W. N. Matthews & Brother of St. Louis, as described in *Printers' Ink*, August 5, 1915, secured the active coöperation of 2300 jobbers' salesmen through a series of letters and booklets. The first letter read:

Your competitor—if you haven't met him you may tomorrow—may be a bigger man than you are. He is out after just what you want and you can't blame him. He has the same success problem—the same “bread-and-butter” problem that you have.

If you have plenty of “Cake” you won't have to worry so much about the “bread-and-butter” question.

By reading and practicing what Matthews' Cake Campaign Booklets teach you, you will get the answer to most of your sales worries.

You won't be an “almost success”—you will be a success.

This was accompanied by a postal card upon which the salesman could ask for the “Cake Campaign” booklets.

The reference to “Cake” was explained in the second letter which read:

Specialties are always priced higher than so-called “staple” goods. They should be. Specialties of merit, when rightly priced, show ultimate savings that make their use a real necessity. You can't make real money by pushing the “staple” goods. Your profits—the profits of your house—are not made on “staple” goods, the gross profit of which is low. They do make money on wide margin material, and good margins are not possible unless you sell material at a good price.

Let us look this question squarely in the face. If you go along selling the regular “old line” goods, you can perhaps hold your position and “get by,” but you will be eating bread and butter sometimes. If you take a real interest in specialties carrying a good, wide margin of profit, you have bread, butter, and cake.

The first booklet went out with the third letter and was called, “A Friendly Letter to the Electrical-supply Jobber and an Expression of Faith in Him.” Other booklets told of the “Cake Campaign,” “Electrical-supply Salesmanship,” “Efficient Coöperation,” “Advertising,” and “Quality vs. Price.”

H. G. Garrott, a St. Paul (Minnesota) candy manufacturer, has been extremely successful in getting the coöperation of jobbers' salesmen by a series of human, homely, semi-humorous letters that never mentioned candy at all except as incidental to a timely greeting or a good story. We have space for only one, and choose a specimen coming nearest to “talking business.” A number of them will be found in *Printers' Ink*, December 11, 1919, page 37, *et seq.*:

DEAR SIR:

“It will have to be over my dead body”—that's what I tell retailers in the East who keep hounding me for chocolates.

They seem to be famished for candy. If I were to weaken, New York City alone would swallow my output like a sugar-coated pill.

I tell them “No” and put in that “dead body” stuff—it sounds heroic and makes an impression.

Why do I say "NO"? Ah, there you have it! I am saving my output for you—and the Northwest.

Yes, I expect to take care of you—but hurry up and send that order I am trying to save for you—before somebody accuses me of hoarding.

417. Educational Work on Distributors and Salesmen.

—There remains for discussion only the educational work with distributors and their clerks. Most of this is accomplished by direct advertising. Yawman & Erbe Manufacturing Company, for example, conducts a correspondence course in selling office equipment and files by direct advertising.

Robert H. Ingersoll & Brother aim to make better jewelers of their retail outlets.

Armour & Company (see *Printers' Ink Monthly*, October, 1920, page 45) have a series of business bulletins which pave the way for traveling service men. These bulletins cover such subjects as store lighting, various principles of salesmanship, good housekeeping, coördination of selling effort, building up a mailing list, how to get out effective advertising matter, and similar phases of merchandising.

This subject of educating the retailers, wholesalers, and their salesmen, is worthy of a volume in itself. We can mention only references to a few of the outstanding successes in this field of operation:

Mailbag, October, 1918. H. McJohnston gives the reader details of the Scholl Foot-Comfort campaign and quotes specimens of material used in educating the retail shoe salesmen.

Printers' Ink, October 14, 1915, page 54. How the Garland Stove Company by its famous book, "Team-Work," made salesmen out of clerks.

Printers' Ink, May 31, 1917, page 25. John Allen Murphy, formerly a retailer, tells how the Beechnut Packing Company keeps in friendly touch with thousands of retailers.

Printers' Ink, March 21, 1918, page 78. An interesting and suggestive article on training the clerk as a means of developing sales.

Printers' Ink, October 23, 1919, page 62. The complete details of the methods of the Joseph & Feiss Company in teaching dealers how to bring customers to the store.

Printers' Ink, September 3, 1914. An extremely helpful article by a staff writer on ways of educating clerks. It drives home this point: dealer's salespeople resent being regarded as ignoramus.

Printers' Ink, November 2, 1916, page 95. Article on the details of how several concerns attack this problem.

CHAPTER XXVI

HOW DIRECT ADVERTISING HAS BEEN USED EFFECTIVELY IN SELLING GOODS FOR WHOLESALERS AND RETAILERS

418. **The Value of the Manufacturers' Advertising to the Distributor.**—Lewis H. Clement, when president of the National Association of Piano Dealers, in 1911, made an address before the Grand Rapids meeting of the Associated Advertising Clubs on the value of the manufacturers' advertising to the distributor, which he summarized under these five heads:

- First: The utility of the thing advertised.
- Second: Its permanent value.
- Third: The believableness of the copy.
- Fourth: The mediums used.
- Fifth: The coöperation of the dealer (distributor).

In this talk, he made two statements particularly pertinent to the subject-matter of this chapter as well as to all advertising. First, he said, "And right here I desire to controvert the statement that advertising adds to the cost of things. So long as value depends not alone on utility, but also on the satisfaction derived through ownership and use, if advertising adds to the buyer's satisfaction in the use of an advertised article, it adds not so much to its cost as to its value, because such value is the estimate placed on a thing by its owner."

This statement is especially apropos to the selling of goods to distributors for resale, for even at this date (1921), ten years after the delivery of the address referred to, all too many distributors are prone to claim that advertising adds to the cost of merchandise.

The other statement is directly tied up to the distributor

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himself and the subject of this chapter. Mr. Clement cleverly epitomized the entire problem of the manufacturer doing advertising for the dealer and wholesaler in these words: "But no amount of advertising can help that dealer (distributor) who refuses to coöperate with the manufacturer, and it cannot be denied that the dealer (distributor) is under a certain moral obligation to coöperate with the manufacturer who makes reliable goods and who also creates a demand for his product by his advertising."

419. **Imprinting the Simplest Form of Tying Up the Manufacturer's Advertising with Distributor's Business.**—Imprinting, whether it be envelope inclosures for inserting in mails, or mailing pieces, house organs, or the like, is the simplest form of tying up the manufacturer's advertising with that of the distributor, wholesaler or retailer. Note the reference to "imprinting" in the letter to jobbers mentioned in Section 415. Fig. 74 depicts several forms of "imprints." In this chapter we are not, however, directly interested in the "how" but more in the "results," or *what* has been accomplished. Fig. 4 A shows the division of a manufacturer's advertising appropriation and indicates the importance of the direct form in doing advertising for wholesalers and retailers. See also Section 268.

420. **An Effective Six-unit Campaign.**—Through the coöperation of A. G. Hahn, secretary of the Akin-Erskine Milling Company of Evansville, Indiana, we show a graphic illustration of the close interlocking of all forms of advertising in selling goods through wholesaler (jobber), retailer, and selling the consumer. Mr. Hahn calls this his "Six-unit plan." The six units are:

First: A local representative (wholesaler) is secured to handle the company's line of flour.

Second: The merchants (retailers) of the city are written to and are informed of the merits of the flour and that it can be purchased through the representative named.

Third: A letter, telling of the merits of the flour, is sent to the leading housewives of the city, using the telephone directory as a list.

Fourth: This is followed with a second letter to the grocer suggesting that he purchase a supply of this flour and send Akin-Erskine Milling Company a list of his customers.

Fifth: A letter is written to his trade, inclosing a recipe book, telling of the merits of the flour and suggesting the purchase of the flour through the grocer.

Sixth: In addition an advertisement is run in the local newspaper during the month of the campaign.

LETTER TO HOUSEWIFE.—The following is a copy of the letter sent to the housewife:

DEAR MADAM:

Your grocer has suggested that we write you telling of the merits of BEACON Self-Rising Flour.

Good results will be obtained when you use BEACON Self-Rising Flour for your baking.

It is milled of the finest soft winter wheat with Self-Rising ingredients added. There is no guess work about BEACON Self-Rising Flour. It will make the finest biscuits you have ever eaten.

HOW TO MAKE GOOD BISCUITS—

Use BEACON Self-Rising Flour. Add good white shortening. Make a soft dough with sweet milk or water and bake in a hot oven. It is not necessary to use salt, soda, or baking powder.

BEACON Self-Rising Flour is guaranteed to be absolutely pure. Our flour is being sold by your grocer. Insist on BEACON flour. Do not accept inferior in place of the best. Order a sack to-day from your grocer. Be convinced and use the best—BEACON Self-Rising Flour.

Your grocer can supply you with BEACON Self-Rising Flour. Order a sack to-day for your next baking of biscuits.

LETTER TO GROCERS.—The following goes to grocers:

SELL YOUR CUSTOMERS A SELF-RISING FLOUR THAT IS
GUARANTEED

There is a difference in flour. The quality of the flour depends upon the quality of wheat used and the milling process.

We have an up-to-date mill located in Southern Indiana

with a capacity of 2500 barrels daily. Our flour is milled of the finest quality of soft winter wheat and our milling process is modern.

Our BEACON Self-Rising Flour is guaranteed to give satisfaction and is superior to most Self-Rising flours on the market.

Our ROXANE high-grade 40 per cent patent is the finest flour for bread and cakes.

The inclosed receipt-book contains four excellent cake recipes, a bread and a biscuit recipe. You can guarantee our flour to your trade and if it does not give satisfaction the mill will stand behind it.

The Company are our representatives in your territory. We suggest that you give their salesman a trial order for BEACON Self-Rising Flour.

Sell your trade a flour that is guaranteed. You will have no trouble with BEACON Self-Rising Flour.

This short letter goes to the jobber (wholesaler):

Inclosed find copy of a letter we are sending to the grocer which covers a list of about 500 names. Suggest that you can assist them in pushing the sale. It will be beneficial and secure business for you. We will coöperate with you in every way in helping you to put BEACON Self-Rising Flour on the market and appreciate the business you are giving us.

We are booking a car for you through our broker and will appreciate instructions and specifications as soon as possible.

"Experts" who have looked over these letters have criticized them. The milling company has been in business since 1897 and Mr. Hahn says of this plan: "It has increased our flour business from four cars annually to fourteen at every place the campaign has been conducted." This is evidence of how comparatively small efforts reap big results when properly planned. See Section 50 for description of an elaborate plan of this same nature.

421. Typical Campaigns for Benefit of Distributors.—Hart, Schaffner & Marx, Chicago, stand in the forefront of conducting campaigns of direct advertising for distributors, who, in the case of that company, are retailers.

E. G. Weir of the Beckwith Company, Dowagiac, Michigan, told the author some time ago: "A particularly profitable field for direct advertising is to circularize satisfied users, the names of which are supplied by the dealer, requesting them to send in names of friends or others who, they believe, would be in the market for a high-grade heating system. From this source thousands of prospects are secured annually. In the majority of cases the satisfied users gladly give consent to the use of their names in recommending the heating system to the list they supply, all of which adds to the value of the follow-up."

Not long ago the manager of the advertising division of the United States Cartridge Company went on record as follows: "Nearly all of the 25 per cent of our total appropriation which goes into direct advertising is local circularizing sent out over the dealer's signature."

Direct Advertising, Vol. IV, No. 1, tells the story of the Stetson Shoe Company's campaign to between 250,000 and 300,000 users for the benefit of the company's dealers. In speaking of results the official quoted gives this typical case:

"In the city of _____ we have a mailing list of 2861 Active names, 2735 Prospective, and 553 Inactive. Our record for the past season stands:

| | |
|--|-----|
| Transferred from Prospective to Active | 412 |
| Transferred from Inactive to Active | 109 |
| New Customers | 225 |

Fig. 132 illustrates a special colored letterhead prepared by the O'Brien Varnish Company for use by its dealers. That company takes care of the printing, mailing, etc., for the dealer, a plan that is followed by many other manufacturers. E. S. Dickens, sales and advertising manager, says: "I find that our illustrated letterheads and the inclosures which go with them have produced many actual orders for dealers." Fig. 127 represents a simpler form of letterhead, note-head size in this case, prepared by Carter Lead for its dealers. Note how very inconspicuously appears the name of Carter. These letterheads are imprinted

(in effect) at the top; "J. Harvey Beckwith, Painting, Decorating, and Paperhanging, Washington, D. C.," being imprinted in the one illustrated.


The trouble with the wholesaler and retailer using the manufacturer's advertising, usually, is lack of continuity. To overcome this, several manufacturers, notably the H. Black Company, Cleveland, Art Metal Construction Company, Jamestown, New York, and others publish a house

PURE PAINT PAYS

THIS season you can buy the very best pure paint that would stand more to test, at the same cost per gallon and per barrel of service rendered. That's the story.

No matter what kind of house Carter Lead makes you get out with it, it covers so much surface. With a pure leaded oil a painter can get any color or a white when painted for you.

Carter and Howard oil in the hands of an experienced painter makes painting a good investment. It is the best proof that money gets out and stays in your pocket when the lead that cracks and peels.



J. HARVEY BECKWITH
Painting, Decorating
& Paperhanging
WASHINGTON, D. C.

Dear Sir:

Last year people painted to improve appearance. A good reason, but there is a better one today. It saves waste in the upmost thought now. We can afford least of all to waste lumber. It will never be cheaper. Your house is worth more today than it cost because it couldn't be built again for the same amount. You would pay more for carpenter and all labor.

Lumber insufficiently protected by paint cracks up everywhere. A wet house is a cold house and the wind gets in. Shut it all out and let the sun shine. Fire might possibly destroy your house but decay certainly will. Painting saves more than it costs by preserving the lumber. You get the decorative, most-lazy value for nothing.

You know, it is presumed, that only pure paint will do to fit the needs of your house. By an experienced painter, from strictly pure white lead and linseed oil, will give the long service you have a right to expect.

Ask for our estimate for painting your property in the best manner with Carter Lead and pure linseed oil. It will be the lowest possible for the only kind of a painting job you can afford to buy.

Yours truly,

Fig. 127.—A specimen of direct advertising planned for the retailer. See text for details.

organ, or house magazine, which to all appearances is published by the retailer. The company in each case takes care of editing, publishing, and mailing, thus assuring continuity of appeal.

422. Charging the Distributors for Part of the Cost.—The house organs referred to in the last paragraph of Section 421 bring up the subject of charging the dealer, or other distributor, with part of the cost of the campaign. In both instances mentioned the dealer pays some of the cost of publishing the magazines in addition to paying the

total expense of the postage. In fact, except where it is hard to get dealers, the practice, as a rule, is to charge the dealer with the cost of postage. This is eminently fair, for the dealer frequently has a much larger *percentage* of profit in the proposition than the manufacturer. More than that, his paying something is an assurance that the dealer is furnishing worth-while mailing lists.

Printers' Ink, in its issue of January 3, 1918, commenting upon this practice and describing the campaign of the Cadillac Garment Manufacturing Company, said: "Retailers are ready and willing to meet the manufacturer halfway on any proposition that will make sales."

In order to do this, however, the following principle must be adhered to at all times: *The advertising matter prepared must be a real SERVICE to the retailer; it must serve his interests first and the manufacturer's secondly. It must also appear as if put out by the retailer (or wholesaler) or it will not have the consumer-value it should have.*

423. Additional References on Selling Goods for Wholesaler and Retailer.—Conditions of trade, trade customs, methods of getting lists, and innumerable other phases enter into the problem of selling goods for wholesalers and retailers and we have had to lay down only general principles in this chapter. Selling \$1000 worth of pens for a dealer is probably a much more effective job than selling \$10,000 worth of high-priced motor trucks, for example. Therefore the following additional references are only a few of many, as the selections have been confined to those representing principles:

Printers' Ink, April 24, 1913. Complete details of "coöperative" advertising with dealers of the Favorite Stove & Range Company, Piqua, Ohio.

Printers' Ink, October 9, 1919, page 154. How the Goodyear Tire & Rubber Company handles a consumer-letter service for dealers.

Mailbag, February, 1918, page 273. How, at a cost of \$341, a small manufacturer got \$3700 worth of dealer newspaper advertising, proving the efficacy of direct advertising in reaching dealers.

Postage, June, 1917, page 262. An address of R. M. Nicholson of the Berger Manufacturing Company, before the St. Louis Direct Mail Department. How advertising of the manufacturer to the consumer stimulated the sales of the dealer.

Printers' Ink, September 16, 1920. Charles M. Lemperly, advertising manager Sherwin-Williams Company, writes with reference to that company's tie-up with the dealer.

Sales Manager Monthly, January, 1921, page 215. Complete details describing how the Sherwin-Williams Company build up dealers' sales by cultivating the dealers' prospects.

CHAPTER XXVII

HOW WHOLESALERS AND RETAILERS HAVE USED DIRECT ADVERTISING EFFECTIVELY

424. The Function of the Wholesaler Largely One of Distribution.—The function of the wholesaler, as a rule, is that of distributing the products of manufacturers. Many of them do little or no advertising themselves. Now and then they distribute the advertising matter of the manufacturer, but it is only occasionally that they rise and advertise on their own account.

There are exceptions, of course, outstanding exceptions. Butler Brothers do their national business entirely by mail. Forty years ago this firm started in one of Boston's back streets as a dealer in small specialties. Some one in the firm conceived the idea of wholesaling by mail—one of the biggest achievements ever accomplished by direct advertising—and to-day, with a catalogue called "Our Drummer," Butler Brothers have over 200,000 retailers as their customers and carry on one of the largest wholesale businesses in the world. Butler Brothers have always served their retailers and have done everything that direct advertising could do to make their retailers better merchandisers of goods at retail. Stone-Ordean-Wells Company, Duluth, Minnesota, for years published *Ginger*, a house organ that stood in the forefront of publications of that class throughout the world.

Some two years ago the author attended an enthusiastic meeting of wholesalers in Minneapolis, at which they pledged themselves to help the retailers (their outlet) in their fight against the mail-order houses. This action was taken because the latter are admittedly making inroads on the community development idea by driving out the cross-roads store.

After all is said and done, *service* is the acid-test in every industry. Every one coming between the cow and the finished pair of shoes, for example, must render some service or the basic laws of economics will take care of the case eventually by eliminating the one who does not serve.

In this chapter, therefore, we shall not devote a large amount of space to the wholesaler's use of direct advertising because few wholesalers are using that form to any

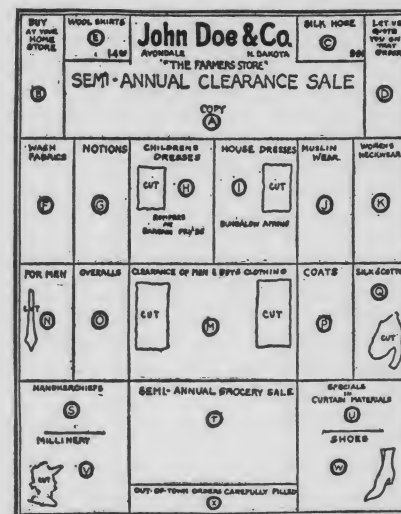


Fig. 128.—One progressive wholesaler devoted the fore part of his catalogue to outlining helpful suggestions like this. They were aimed to sell goods for the retailers. See text for details.

large extent, except in one particular—catalogues. Most of them issue catalogues, which are often paid for in part by the manufacturer, although this is not always the case.

425. How One Wholesaler Uses Direct Advertising to Help Retailers.—The firm of Finch, Van Slyck & McConville, St. Paul, is one of the country's leading exponents of

the use of direct advertising by wholesalers, and Fig. 128 reproduces a suggested layout which that company incorporated in its catalogue for the use of its retailers. *Printers' Ink*, June 12, 1919, in telling of this condensed course in advertising, of which the layout is merely a very small part, remarked: "And the unusual thing about this service is that it forms an integral part of the merchandising catalogue—right up in front with diagrams, layouts, suggested sales headings and copy hints, where they can be referred to frequently without the danger of a separate advertising manual going astray."

This book tells all about copy, layout, amount of appropriation, sales ideas, illustrations, etc.

426. One Wholesaler Uses Monthly Catalogue to Speed Up Sales.—In Nashville, Tennessee, is a firm of wholesalers which has found the publication of a monthly catalogue an excellent method of speeding up sales to its retailers. The firm is Gray & Dudley Company. The monthly catalogue in 1917, when *Printers' Ink* described it, contained about 250 pages, size 9 x 12 inches. The Gray & Dudley Company differs from Butler Brothers, referred to in Section 424, in that it has salesmen who call on the trade and its catalogue is merely a means of backing up the firm's personal travelers. For further details, see *Printers' Ink*, June 28, 1917, page 17.

427. Wholesalers Can Also Help to Increase Consumer Demand.—Harold Halzell, advertising manager of the Williamson-Halzell-Frazier Company, wholesale grocers, Oklahoma City, Oklahoma, in discussing in *Mailbag* for October, 1917, the results of several of that company's direct-advertising campaigns—and his firm is one of the outstanding ones on the list of advertising wholesalers—made this significant remark: "Direct advertising will help the wholesaler to increase consumer demand for his brands. If he sells one dealer out of four in a town, he can spend his efforts building sales for his solitary friend and not squander it in general advertising trusting that he will persuade or even force, the other three dealers into line."

428. Three Types of Retailers to be Considered.—In the remaining pages of this chapter we shall consider three types of retailers: (1) department stores, (2) individual retail stores, and (3) personal businesses, such as life-insurance agents who are virtually *retailing* the product of a *manufacturer*.

J. W. Fisk, a specialist in retail selling, referred to all of these classes when, in *System*, he said: "Most retail merchants take it for granted that their trade is limited to the business that is done over the counter with local patrons. As a matter of fact, it is entirely practicable for the retailer to extend his markets by drawing trade through the mails."

428A. Typical Department-store Direct-advertising Campaigns.—Fig. 4 B illustrates the actual division of the advertising appropriation of the J. L. Hudson Company, Detroit, Michigan. Its sales manager, J. B. Mills, speaking at the Cleveland convention of the Direct Mail Advertising Association, told of one dress sale—the biggest Detroit had ever seen—wherein newspaper advertising, window display, and 8000 personal letters to the out-of-town prospects made the first day's total \$31,100, and, said Mr. Mills, "we know that direct mail aided materially in getting those figures."

The company's gain for the year, he said, would be the largest in the country, in all likelihood, and added: "I want to state most emphatically that a goodly proportion of the gain has been made through direct advertising."

Printers' Ink, August 12, 1915, makes this statement: "Lord & Taylor, of New York, are extensive users of direct advertising. During a year they issue an almost unbelievable number of booklets, folders, catalogues, etc. These are sent out with statements or individually to a mailing list of selected names." The same publication in its issue of March 30, 1916, gives the results of interviewing thirty leading department stores on the subject of their mail-order activities, which, of course, are embraced within direct advertising.

Few stores, however, have as full-rounded a campaign as that conducted by Hudson in Detroit. Letters, folders,

booklets, inclosures, house organs, and many other forms are used in a thorough campaign coördinated with newspaper and display campaigns. A few stores refuse to distribute manufacturers' advertising material, preferring to push sales on their own private brands.

429. How Retailers Use Direct Advertising.—Perhaps the retailer most written up in America, if not in the world, is the firm of Garver Brothers of Strassburg, Ohio. There are two outstanding reasons for the success of that company—a fixed advertising appropriation, and the maintenance of a mailing list to which direct advertising is sent regularly. The advertising appropriation is $3\frac{1}{2}$ per cent of the gross sales.

George C. Frolich of the United Drug Company, in the issue of *Postage* for January, 1916, made this statement: "It is not only possible to get a large return from the money you invest in this class of advertising, but it is relatively easy to do so, and direct advertising is both inexpensive and peculiarly adapted to the 'small storekeeper' who is endeavoring to build a business on the foundation of 'personality.'"

We wish space permitted the reproduction of Mr. Frolich's article in its entirety as it is on the subject of retailers' use of direct advertising, and the results he has secured are decidedly worth mentioning: A letter to boys, which cost \$18, brought \$70 net profit. Forty-seven dozen toothbrushes sold with one letter to 337 near-by prospects. "I merely talked 'a six months' supply,'" said Mr. Frolich. He also sold 27 trunks overnight to 127 prospects. In addition, in one month, he doubled a South Boston store's candy business. This was done by letters.

He cites this as an example of a simple, timely—almost homely—appeal that even a corner grocer can make to increase business:

GOOD MORNING, MRS. SMITH:

The five tubs of butter I have just unpacked are the finest I have received this year. They came directly from a Vermont Dairy situated in the green grass pasture region.

The people who operate this dairy from which I received this shipment make only a limited amount of butter for a few particular people and I am fortunate in being able to handle this line.

I can only receive five tubs every week and only a few of our select customers can be served with this special butter.

Shall I put your name down for four or five pounds to be delivered each Wednesday? The price is the same exactly as that charged for my other good butter — cents a pound. Oh, yes, I'll send you any quantity you wish, from day to day.

The inclosed ready-addressed, ready-signed and stamped card lacks only your statement of how much you want and the time of delivery.

You can terminate this service any time you wish.

GOOD CORNER GROCER.

For good grocery service
say "No. 413" in your
telephone.

Mr. Frolich further says: "Just think of the ducks, chickens, and lamb your butcher could sell for Sunday dinners by similar letters!"

Fig. 129 illustrates how Wallach Brothers, New York agents for Hart, Schaffner & Marx, follow up old customers whom they have not seen for some time. As nearly as the writer can recall, that is the first piece of direct advertising of this nature ever received from a dealer. Were we now located in New York this letter would probably have brought us back once more into the fold of Wallach's customers.

Julian Wetzel, in *Postage* for June, 1916, page 9, relates the story of how A. G. Lester, of Indianapolis, Indiana, by a series of postal cards to a list of 4000 names, brought in a total business of several thousand dollars. For May, 1916, for example, with three cards and one folder, the business was \$3,000 larger than for May, 1915, while June, 1915, showed an increase of 65 per cent over the business of June, 1914. These simple appeals were always made on government postal card stock, at a cost (formerly) of printing in one color from \$5 to \$10, two colors from \$8 to \$15, and mailing at an average cost of about \$35.

In commenting on this campaign, Mr. Wetzel sized up the effectiveness of every retailer's campaign when he said: "There is nothing startling about it and nothing strange, except its *persistence* and *continuity*." [The italics are Julian's, not the writer's.]

Wallach Bros.
Hats, Shoes, Suits, and
HART SCHAFFNER & HART
Clothing

NEW YORK Oct. 16th, 1920.

GENERAL OFFICE:
BROADWAY COR. 29th ST.

ROADWAY COR. 28th ST.
 2nd AVE. COR. 12th ST.
 2nd & 3rd WEST 45th ST.

Mr. R. E. Ramsey,
 18 Bede St.,
 Kilmhurst, N. Y.

Dear Stranger:-

We have not had the pleasure of seeing you for quite some time. Can anything be wrong?

If so, won't you please tell us, so that we can right it. Nothing hurts us more than for a customer to be dissatisfied and keep it to himself.

Often, however, our friends stop coming in for a while just because they "don't get around to it."

If this is your case, here is a very good reason why you should get around without fail.

To celebrate our 33rd Birthday, we have marked,

2000 HART SCHAFFNER & HART
 WINTER OVERCOATS

\$50

Another time and under different circumstances we might fitly quote the savings in dollars and cents; for they are very worth while.

But this is Birthday Time. Take our word for it. This is a real Celebration Value.

Very Truly Yours,
 Wallach Bros..

GL:BU

Fig. 129.—How a prominent New York retailer follows up customers to find out why they do not call again. Note the salutation.

430. Additional References to Retailers Using Direct Advertising.—The following are notable reports on the effective use of retailer's direct advertising:

Mailbag, November, 1919, page 196. How retailers can bring back neglected profits. Illustrated.

Mailbag, July, 1920, page 115. Maxwell Droke tells a fact-story about how a Grand Junction (Colorado) outing shop gets business by mail. The business has grown in eight years from \$8000 annually to over \$50,000 annually. Illustrated.

Mailbag, September, 1920. John M. Palmer describes the manner in which retailers may use good art work by buying syndicated appeals. Gives facts. One case brought \$2800 worth of business at a \$78 expense, for example. Illustrated.

Postage, September, 1916, page 182. Sherley Hunter relates the complete story of the famous Jevne campaigns. Fully illustrated.

Postage, July, 1918, page 6. William J. Betting writes on "Direct Advertising for Retailers."

Business, April, 1920, page 14, shows how, by mail, a country store draws trade for fifty miles. Illustrated.

Business, October, 1920, page 13. How a Kansas retailer gets customers by personal letters.

Sloan and Mooney, in their new book, "Advertising a Technical Product," make this statement with reference to planning a campaign for the dealer in machinery, mill supplies, heavy hardware, and power-transmission equipment: "Direct mail is the most dependable form of advertising for the dealer."

Other retailers' experiences will be found in Sections 463 to 465, inclusive; and 475 and 476.

431. Helping to Sell Life Insurance by Direct Advertising.—Most of us detest insurance solicitors, and yet we should not. They do us a service and perhaps save our wives and kiddies from want. The shrewd sellers of insurance pave the way for their call by direct-advertising campaigns.

The usual plan is to have a series of letters, by the first one or two of which insurance is sold in general terms,

and with the third or fourth letters the prospect is sold the form of insurance which is offered.

Elsewhere reference was made to the splendid direct advertising of the Imperial Life Assurance Company of Canada. From a direct-advertising viewpoint, much cannot be said for the American companies, with the exception of the house organ of the Metropolitan Company with a circulation of 5,000,000. With American insurance companies the good direct advertising is done mostly by the agents themselves.

These opening sentences from a series of four effective letters reproduced in *Mailbag* for May, 1917, will indicate the trend:

1. A man of — years in good health is supposed to have a fair chance to live — years, or until he is — years of age.

2. "Yes," you may say, "I know life is uncertain, but I am willing to take the risk. This life insurance is all right, but I prefer to invest my money in something else, or put it in the bank."

3. A short time ago this company received notice of the death of one of its policyholders, etc.

4. Suppose the president of the strongest and most reliable bank you know invites you into his office, places before you \$1,000 in gold and says to you, etc.

William S. Hull, in *Postage* for November, 1916, has a large number of sample letters and gives some interesting results, such as "4 per cent inquiries from the first letter. Five policies sold to each 1000 names, etc."

Leon A. Soper, manager sales service, Phoenix Mutual Life Insurance Company, in telling at Detroit, in October, 1920, how sales coöperation on the direct-mail plan produced \$8,000,000 sales in one year, laid down these fundamental principles:

"First of all, we are not afraid to invest liberally in the best paper that can be bought.

"Secondly, we always pay the postage on the reply card.

"Thirdly, our letter and message are tuned as correctly as possible to suit the person on the receiving end.

"Fourthly, the opportunity for generating good will through the advertising novelty is not lost sight of in our plan."

Mr. Soper explained that the company's returns varied from 10 to 18 per cent.

CHAPTER XXVIII

HOW BANKS, TRUST COMPANIES, AND BOND HOUSES HAVE USED DIRECT ADVERTISING EFFECTIVELY

432. Banks the Victims of Many Questionable Advertising Schemes.—It is easy to get a list of all the banks of the United States and Canada, with names of all their officers, their capital stock, surplus, etc. All that is necessary is to turn to the mercantile directories and copy the information.

For this reason, banks are nationally "pestered to death," as one cashier told the author, with schemes of all kinds for advertising the bank's service—for practically all banks are conducted on similar principles. What one bank has to offer, aside from the personal treatment of the bank's employees and officers, is almost identical with what every other bank offers. Thus by taking a list of banks and endeavoring to sell them, a "syndicate" appeal becomes simple.

Next, from a strictly local standpoint, banks are pestiferously solicited to take an advertisement in the First Church program, or the baseball score card, or some similar medium, the advertising value of which is, to say the least, questionable.

The following paragraphs, from Chapter XII of "Effective House Organs," which was written by the author of this book, show how banks can produce results by direct advertising with a limited cost:

"When the writer came to this bank on September 1, 1913, it had been organized twenty-two months and had individual deposits of \$7,000 with 297 depositors," wrote the cashier of a small-town bank located in the lower part of California.

"On March 29, 1917, the same man reported: 'We have now approximately 1200 deposits and individual deposits ranging from \$220,000 to \$225,000. The increase has been due to the publicity given through the house organ and the cordial manner of meeting the public by those connected with the bank, and the best possible treatment of depositors and the public at large.'

"The house organ referred to was a very simple 6 x 9 four-page book. The expense was nominal—the results were almost phenomenal."

433. Bank Campaigns Often Lack Continuity.—The example cited in Section 432 proves a point that is an especially weak link in the chain of publicity of the average bank—it proves continuity is stronger than cost. An inexpensive but persistent campaign will overcome an expensive one planned on a hit-or-miss basis.

The form of appeal to be recommended for banks is, as a rule, the house organ, because of its continuity. There are many quite successful bank house organs in this country. Though very few of us get enough money to require more than one bank for its safekeeping, yet there would be comparatively little duplication if every one of the 33,000 banks issued a house organ.

Banks have a wonderful message for their depositors and should-be depositors. The Liberty loans were sold to 25,000,000, whereas bankers and bond-sellers said 500,000 was the limit of bond-buyers in America.

Yet, now that the war is over, many of the 25,000,000 know little or nothing about bond-buying because no one has made an effort to educate them.

Bank campaigns must not only be continuous but they must create *confidence*. The appeals must be dignified, as a rule, and appear on impressive paper; moreover, they should be written in non-banking language. "Accrued interest" is near-Greek to the average prospect.

434. How One Bank Got New Savings Accounts.—James W. Carr, manager of service and extension, People's State Bank, Indianapolis, in the September issue of *Mail-*

bag tells how that institution secured 500 new savings accounts by a direct-advertising campaign.

A series of three letters was prepared. The first one offered an American flag, "four feet by six," for those opening savings accounts of \$1 or more. The offer was made just prior to July 4. The recipient was asked if he did not care to take advantage of the offer to hand it to some one else—and many did. This went to checking accounts.

The second letter, which was sent to a list of small bond-buyers, repeated the appeal and played up the approaching Fourth of July.

The third letter was sent to those already using the savings department and asked them to tell others about the flag offer to new customers. They were asked, also, to "hand the letter" to other prospects. The total list was 2700 names and the aim was to secure 300 accounts. It was expected that a follow-up of the first mailing would be necessary, but, as Mr. Carr puts it, "we were most agreeably surprised. The first three days after our letters were in the mails we reached the three hundred mark. We had to put on extra 'new account' clerks. We kept people waiting in line to open accounts. We decided to set a limit of 500 accounts by July 4—four days away. . . . At twelve o'clock on the day set to end the campaign—our closing hour was two—the five-hundredth flag went across the new account desk, and before the closing hour another forty persons had deposited money and had been promised flag delivery later."

The average initial deposit was close to \$40.

435. How a Trust Company Increased Business 220 Per Cent by Direct Advertising.—T. H. Yull, advertising consultant of the Canada Trust Company, London, Canada, before the San Francisco convention of the Associated Advertising Clubs told how this was accomplished with a campaign composed of three forms of appeal—folders, booklets, and letters. He said, in part: "A series of well-written, well-printed folders containing a facsimile reproduction of the bond and coupons was prepared. In passing,

I might say that it has been abundantly proved that the main reason for the unusual success of these folders was that we showed facsimiles of the bond and coupon."

436. What the Big Banks and Trust Companies Are Doing.—Some startling figures of the magnitude of direct advertising on the part of the big New York banks and trust companies were quoted by Edward A. Kendrick of Redfield-Kendrick-Odell Company, New York, when speaking before the New Orleans convention of the Associated Advertising Clubs.

The Guaranty Trust Company of New York, for example, during the year 1918 distributed 3,843,392 booklets and pamphlets—covering 158 different subjects—to mailing lists comprising about 350,000 names.

The National City Bank (year September 1, 1918, to September 1, 1919) issued and distributed free of cost five regular publications with a total yearly circulation in excess of two millions: (1) *The Bulletin*, published in English, Spanish, and French, circulation more than 1,250,000 a year, and issued monthly; (2) *The Americas*, a monthly illustrated magazine with 342,000 mailed a year; (3) *Foreign Trade Record*, a mimeographed report issued weekly by the Statistical Department; (4) *The Blue Sheet*, a mimeographed weekly report of the Foreign Trade Department; (5) *Number Eight*, an internal or employees' house organ (magazine).

The total number of pieces issued by the National City Company during the preceding year (Mr. Kendrick spoke in September) was in excess of 2,500,000.

These publications were in addition to the regular statements, the bond offerings of the bond-selling department, and so on. Many of the big New York banks, especially the Irving National Bank, have issued valuable bound volumes on foreign trade as well as innumerable paper-bound books on helpful subjects. In this connection see Section 444.

437. Typical Bank Campaigns.—Walt Marsh in *Postage* for May, 1917, page 223, describes an opening-day campaign

by which the bank "cashed in" on moving into a new building. Letters were sent to prospects and stockholders.

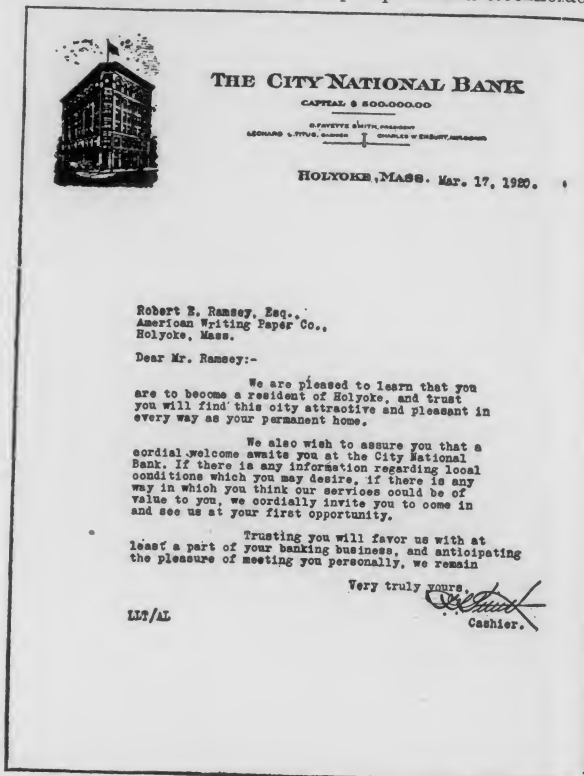


Fig. 130.—How one city bank by a personally written letter advertises direct to new residents.

Postage for February, 1919, page 50, carries the story of a successful direct-advertising campaign which is described by D. McEachern, a prominent Canadian banker.

H. D. Robbins, of H. D. Robbins & Company, New York specialists in bank advertising, in an issue of the Financial Advertisers' Association bulletin, made this observation: "My experience in financial advertising leads me to rate advertising mediums in the following order of value: (1) Direct advertising; (2) Newspapers; (3) Magazines; (4) Supplementary advertising."

The following is typical of a simple campaign—a single piece (personal letter) sent to each new resident in a city. This sample was sent out by a White Plains (New York) bank and is culled from the "Little Schoolmaster's Column," of *Printers' Ink*:

We understand that you have recently become a resident of this city, and we beg to place our banking facilities at your disposal.

Interest is allowed at the rate of 4 per cent per annum on accounts opened in our Interest Department.

Accounts opened in our Commercial Department are subject to check at any time. Interest will be allowed at current rates on balances when warranted.

Safe Deposit Box rentals are \$4 per year and upward.

Checks drawn on the Citizens Bank are received in New York at par.

We cordially invite you to open an account with us.

Fig. 130 illustrates another letter of this type used by a Massachusetts bank for the same purpose. In this case it is accompanied by an inclosure giving details of bank, its assets, officers, etc. Note how much more the letter reproduced offers service than the one quoted. It is hardly likely that a new resident is half as anxious about finding a bank as he is of learning about "local conditions."

438. **Getting Banking Accounts by Mail.**—In the issue of *Printers' Ink* for August 26, 1920, J. K. Novins relates the method by which the Williamsburgh Savings Bank, finding its home field usurped through a peculiar set of circumstances, advertised for business to be sent by mail, with pleasing results.

CHAPTER XXIX

HOW DIRECT ADVERTISING HAS BEEN USED EFFECTIVELY IN FOREIGN TRADE EXTENSION

439. Must First Know the Market.—It seems almost self-evident, yet at the outset it must be repeated that before any foreign trade work can be undertaken the advertiser must know the market. Paul Sauer, advertising manager Columbian Steel Tank Company, a naturalized American, was born abroad and knows foreign trade conditions from first-hand study. Before the Direct Mail Advertising Convention at Detroit (1920), Mr. Sauer said: "Stupidity and shortsightedness—the idea that a man can stick pins in a map, appropriate \$2000 for the work, and expect \$1,000,000 in returns are the hurdles that American business men must surmount if they would succeed in export trade."

Mr. Sauer cited a few examples, such as that of a firm in Korea ordering an American manufacturer not to send pins in pink paper, and yet the manufacturer, ignoring the request, shipped just that color. Pink is the sacred color of Koreans and cannot be sold as merchandise.

Directly applicable to the direct-advertising field is a statement recently made in the advertising of the Seaman Paper Company, which informs us that white is the mourning color of China, yet firms continue to use white paper in trying to sell goods there. See Section 444 for further data on this point.

Perhaps the simplest thing that is to be learned by those going after foreign trade is the proper amount of postage to put on mail matter, yet Edwin Sands, assistant superintendent, Division of Foreign Mails, United States Post Office Department, in addressing the Detroit convention said: "Last year there were 1,739,084 insufficiently pre-

paid letters sent abroad." Upon these the foreign addressee had to pay twice the amount short; that is, if the letter was underpaid three cents the foreign addressee had to pay six cents to get the letter.

440. Pictures Important in Reaching Foreign Markets.—Much has been written on the subject of how to sell the foreign markets, and in our limited space we have room only for generally admitted underlying principles. The first of these is that pictures have a universal appeal. By this we do not suggest that you take your American engravings and reproduce them in Africa or South America. As one man put it, "No self-respecting Chinese mandarin wants to imagine himself as a lanky American lounge-lizard wearing American store clothes. Chin Foy Loo, of Shanghai, likes comforts, position, wealth, and convenience just as much as John Smith of Hoboken—provided, of course, that they are *Chinese* comforts, position, wealth, and convenience."

Use pictures *liberally*, then, but let them be *literally* true to the needs of the country in which they are to circulate.

441. Building the Export Catalogue.—Quite naturally the catalogue is the principal piece to be used in going after foreign trade.

Walter F. Wyman, manager of the Export Department, the Carter's Ink Company, Boston, who has written much on the subject, in *Printers' Ink* for December 27, 1917, gave the fundamentals to be followed in preparing an export catalogue. He said in part: "While a handsome catalogue may be only of passing assistance to the salesman's *personal* attack, it is usually the attention-arrester, the desire-creator, and the action-compeller in *mail work*. . . .

"Out of the thousands of American manufacturers who are directly exporting their products in volumes, large and small, there are perhaps two score whose export catalogues are salesmen in the highest sense. These 'salesmen' create confidence in the firm's ability not only to make goods, but also to create a presumption that the firm behind them will

be thoroughly desirable in the entire business relationship. . . .

"'Make it easy to buy' is the motto which should always be before the builder of an export catalogue," was the concluding plea of Mr. Wyman, who argues throughout for the catalogue as a SALESMAN.

Mr. Wyman referred to the export catalogues of the following concerns as being soundly principled:

Simonds Mfg. Company, Fitchburg, Mass., saws.
Henry Disston & Sons, Philadelphia, Pa., saws.
American Crayon Company, Waltham, Mass.
Waltham Watch Company, Waltham, Mass.
Miller Rubber Company, Akron, Ohio.

C. C. Martin, advertising manager National Paper & Type Company, New York, in an address before the League of Advertising Women, New York, gave some further ideas on this subject. He emphasized Mr. Wyman's statement, that firms were judged largely by the *appearance* of the catalogue, when he said: "A handsome catalogue produced as it should be and meeting the exacting conditions it should meet will at once establish the house in the eyes of the foreign buyer."

Mr. Martin believes that prices should be printed in the catalogue itself, or an accompanying price list, and should be stated in American gold. The exact shipping weight of the goods net, the case weight, and the code name, or word for a product, should be clearly stated. Discounts should be mentioned plainly and the character of the specification, such as f.o.b. factory, or steamer, and so on, as well as specifications of measurements and dimensions, should be given in the *metric system*.

Terms of sale, and whether there is an extra charge for export packing, should be given in unmistakable terms.

If your product can be used under varying conditions, make this point clear. Some foreign countries are primitive in their methods.

This statement from Mr. Martin might also be followed advantageously by American direct advertisers: "No cat-

alogue should be sent abroad without a letter and the two pieces should be mailed so they will arrive simultaneously." In America, as well as in some foreign countries, patented containers permit the mailing of the letter by first-class mail and the catalogue by third-class mail at the same time and *in one bundle*. An examination of the advertising pages of any advertising publication will give you the names and addresses of manufacturers of these devices.

Those interested in Mr. Martin's further remarks on the subject will find them reported in *Printers' Ink*, April 24, 1919, and in *Associated Advertising*, June, 1919.

442. Making a Test Campaign.—"Even a small appropriation like \$500 will cover the entire cost of a five-letter series with attractive inclosures, the cost of following up the inquiries which develop, and modest two-fold, two-color price lists in Spanish and English. Based on a careful selection of 500 possible buyers, and not including cost of credit reports on firms that order (for these come after the effort and hence are not part of an 'introductory test'), \$500 furnishes the means to determine, not whether the line is exportable, but whether it can be sold profitably by mail endeavor alone," writes Walter F. Wyman, in *World's Work*.

In the same article, he tells of how one Chicago firm, by circularizing 1000 prospects, secured 30 trial orders amounting to less than \$1000, but that one of these 30 is now on an agency basis carrying a stock of \$30,000 and clears an annual profit of \$10,000.

Much greater returns will be secured, he adds, as a rule, if salesmen are employed to follow up the leads.

443. Building a Business Entirely by Mail.—Yet it is an admitted fact that some of the American mail-order houses have built up enormous foreign business entirely by mail. Montgomery Ward & Company, Chicago, are especially strong in foreign fields. This firm's plans and methods will be found written up in the issue of *Printers' Ink* for September 5, 1918, and December 5, 1918.

Clayton S. Cooper, editorial director W. R. Grace &

Company, international merchants, in *Advertising & Selling* for January 17, 1920, suggests the house organ as a splendid field for extending foreign-trade promotion plans. "The medium (house organ) contains the possibility of carrying a fund of information which people in foreign countries may wish to secure, with particular allusions to the ability of the firm to fill orders for these commodities. Such publications should be edited with a degree of dignity and general effectiveness attending the export correspondence work."

444. Foreign Work in Particular Fields.—China has been spoken of as a wonderfully fertile field for American foreign-trade work. From *Printers' Ink Monthly* (October, 1920) we quote the following Chinese color preferences as an aid in developing direct advertising for that country:

- I. *Separate colors in order of preference:* 1. Gold; 2. Silver; 3. Red; 4. Yellow; 5. Blue; 6. White; 7. Black.

II. *Colors in combinations; and significance:*

- Gold-on-red—especial happiness.
- Gold-on-yellow—imperial.
- Gold-on-white—aristocratic.
- Red-on-white—important notice.
- Red-on-green, or
- Black-on-red—happiness.
- Yellow-on-green—first class.
- White-on-black—historical—used in ancient art.
- Red-on-yellow—royal.
- Red (brilliant)—color for men, male.
- Blue or Green—color for women, female.

Printers' Ink, August 28, 1913, contains a number of suggestions on how to sell in Porto Rico, a near-by export field.

Advertising & Selling, during 1920, ran a series of articles on exporting to various countries, many of which were written by Mr. Cooper, who is referred to in Section 443.

The Bureau of Foreign and Domestic Commerce, Washington, D. C., has published several pamphlets from the pen

of J. W. Sanger, America's Foreign Trade Ambassador. They are available for a few cents each and to date cover South America and Cuba. Others are in process.

The Irving National Bank has issued two cloth-bound books, one "Trading with Latin America" and the other "Trading with the Far East," which are very helpful. The following specific direct-advertising references are taken from these two volumes, by special permission of Daniel V. Casey, formerly managing editor of *System*, but now connected with the Irving National Bank as editor:

Latin America: "Advertising matter, of practically every kind, is of value. Its use is not confined to newspapers, but novelties, signs, electrical displays, etc.,—all have a place. The particular kind depends exclusively upon the purpose for which it is planned. . . . As a race the Latin American people appreciate souvenirs and do much to obtain them."

Far East: "Direct advertising offers another and important means of reaching English-speaking prospects in all parts of the Far East. Circulars and catalogues can easily be adapted for use in the Orient. The language handicap does not exist and the problem of correspondence is only a little more serious than with the prospect in Arizona or Saskatchewan. Not a few American distributors, indeed, have found English-speaking residents in the Far East very responsive to direct-selling effort directed at their individual needs. When they are large-scale buyers for resale or for use in the establishments which they control, the task of persuading them is more difficult. In preparing the way, however, for the visit of the salesman, direct advertising and personal letters can be of great value."

Dutch East Indies: "Price lists and catalogues are not effective in approaching the markets. The merchants prefer to do business direct with an agent stationed on the islands, or with a visiting salesman."

Indo-China: "The commercial language is French; that commonly used by the natives is Annamese. All correspondence and descriptive matter should be in French. . . . A large percentage of the Annamese are illiterate, and this gives to illustrated advertising a special value."

Japan: "All forms of advertising are effective in Japan. . . . Advertising wrappers on the articles sold often bring good returns."

Philippines: "The advertising appeal is much the same as in the United States, but advertising matter should be prepared with a careful eye to the customs and habits of the native purchasers. Some American concerns have their advertising prepared in native languages by writers in Manila. Illustrated advertising posters may be used to advantage."

Straits Settlements: "Plenty of printed and illustrated matter should be sent. This may be supplemented by judicious advertising in local newspapers and by the use of posters and circulars. Dealers expect the manufacturer to bear at least part of the advertising expense."

ADDITIONAL REFERENCES

Printers' Ink, September 9, 1920, page 33. "Sampling in Export Selling," by Walter F. Wyman.

Mailbag, November, 1920, page 267. "Direct-Mail Advertising in Foreign Trade," by Edward E. Hill, Export Manager Gray-lawn Farms, Inc., Stock Remedies.

CHAPTER XXX

HOW DIRECT ADVERTISING HAS BEEN USED EFFECTIVELY BY PECULIAR BUSINESSES AND FOR THE ACCOM- PLISHMENT OF UNUSUAL PURPOSES

445. Sampling via Uncle Sam.—In a way, sampling would not seem to serve an unusual purpose, but an examination of hundreds of campaigns shows that it is not used frequently. In Section 191 we referred to the policy of one direct-advertising producer on this point. In selling tires and tubes, for example, he included a small cross section of an inner tube as a "sample." Other sampling methods we have already referred to in Section 261.

Furniture has been sampled by sending small panels of veneer, steel office equipment by sending a small sample showing how well the steel was finished with paint and varnish. *Printers' Ink*, August 9, 1917, page 123, tells how several firms in the "hard-to-sample" field, such as Peck & Hills Furniture Company, Berkey & Gay Company, Penrod Walnut & Veneer Company, National Fireproofing Company, and others accomplish this purpose.

Even buildings have in a measure been "sampled" by use of photographs. *Printers' Ink*, January 9, 1919, page 25, tells how the Turner Construction Company did this. Crompton-Richmond Company, New York, has worked out a plan of sampling "men's trousers," by attaching a swatch of cloth. This campaign and several of the wall-board companies' methods of sampling have been described in an article by the author published in the issue of *Mailbag* for December, 1920.

446. Peculiar Businesses Which Have Effectively Used Direct Advertising.—"My business is peculiar," was the answer Noah gave to the advertising men of old while he was building the ark—with all due reverence to Biblical

history. Every business man *admits* that his business is peculiar. The business of advertising is to take the peculiarity out of the business and to put familiarity in—not the familiarity which breeds contempt—but the kind which breeds business.

The following are just a few of the “peculiar” businesses which have used effectively direct advertising. Many more could have been listed, but these will be suggestive:

(a) *Church of England*: What could be more dignified than the Church of England? Yet, according to Thomas Russell in *Printers' Ink* for January 23, 1919, this ecclesiastical body used both newspaper advertising and form letters to raise \$25,000,000. Its letterhead was a four-page folder too! The appeal read:

You cannot be unaware that the Church of England will do less than its duty if it allows National Reconstruction to go on without playing its part, if the million new houses required for the resettlement of population after the war are not supplied with churches, if church schools lag behind other schools, if the thousands of clergy lost to the Church by the war are not replaced, and if the social work which it ought to undertake is neglected.

You can help to save it from such danger by subscribing *liberally* to the Central Church Fund—the first fund for which the Church, as such, has ever appealed. You can help to make it really efficient. You can help to make it, more than ever before, the National Church. Relying upon its members, it has begun the task, and must not fail.

By generous subscription to this permanent fund you will be promoting the objects named overleaf. No words are needed to emphasize their enormous importance to the Nation as well as to the Church. We appeal most earnestly for your support.

Yours very faithfully,
Salisbury,
Jellico,
W. R. Robertson, General.

(b) *Harvard*: Certainly popular opinion places Har-

vard in the forefront of conservatism, yet the Harvard Endowment fund issued a 24-page book, 9 x 12 in size, as a part of a campaign to raise a fund of \$15,250,000 for Harvard, and its managers used for their “list” the 35,000 living alumni.

(c) *Other Schools*: Many other schools, if not all, have used some form of direct advertising in securing students, and not long ago the Mt. Holyoke College for girls got out a “stunt” appeal to raise money. It was nearly an exact duplication of a stock- and bond-selling circular.

Miss Helen Carter, former president of the Chicago Advertising Women's Club, in speaking before the Chicago Direct Advertising convention, told how she had, by a series of letters, produced increased attendance (more business) of young men at a Sunday-school class.

(d) *Barbers*: Ross D. Breniser in *Advertising & Selling*, May 24, 1919, page 18, recites how several businesses utilized the mail-selling idea, the most unusual of which was a barber who effectively used direct advertising to keep old trade and bring in new.

(e) *Five-and-ten-cent stores*: Many of us are prone to believe that the five-and-ten-cent store represents the lowest limit of service and salesmanship without the necessity of recourse to advertising. During the current year one chain started advertising in a general publication, and as far back as 1915 S. S. Kresge Company issued a catalogue of 112 pages which was sent to out-of-town customers, according to the *Merchants' Trade Journal* of Topeka, Kansas.

(f) *Circus*: Even Ringling Brothers and Barnum & Bailey Combined Shows find direct advertising helpful. One of their important pieces of promotion literature is an advance broadside, 14 x 21 inches in size, consisting of 8 pages, which is distributed generally.

(g) *Cremation*: Perhaps the most unusual is the use of direct advertising to sell the public on the idea of cremating their dead rather than of adopting the usual form of burial. Roy M. Ross told the story of this campaign,

which was conducted largely through booklets, at the Chicago Direct Advertising Convention.

447. Unusual Accomplishments by Direct Advertising.—Firms in many different lines, "peculiar" and ordinary, have used direct advertising at times for the accomplishment of unusual purposes:

(a) **SELLING A STATE TO ITS INHABITANTS:** *Direct Advertising*, Vol. VI, No. 4, page 30, tells how the State of Maine used direct advertising to sell a \$12,000,000 campaign to farmers within the state. This campaign won the decision at the polls.

(b) **SELLING A CITY TO THE MANUFACTURING PUBLIC:** J. M. Davidson, of Winnipeg, Canada, at the New Orleans convention of the Associated Advertising Clubs told how a series of folders, the first of which was twelve pages, printed in two colors, entitled "Winnipeg's Water Works—a World's Wonder," was prepared and sent to a list of manufacturers. Other folders were devoted to the water-power of Winnipeg River, "Markets Available," "Transportation and Sites," and "Living Conditions."

(c) **SELLING A CITY TO ITS SCHOOL CHILDREN:** C. B. McCuaig, in *Printers' Ink* for September 2, 1920, gives the details of how the City of Buffalo was sold to its school children through a series of booklets.

(d) **SELLING TEXAS STEERS BY MAIL:** One of the speakers at the San Francisco departmental meeting of the Direct Mail Association described a catalogue which in eight years had built up an annual business selling entirely by mail \$100,000 worth of cattle. In this instance a peculiar method of getting added publicity is employed: A copy is sent to every congressman and senator at Washington, as well as to Y. M. C. A.'s and similar organizations.

(e) **SELLING ATTENDANCE AT A CONVENTION:** R. L. Jenne, in *Mailbag* for July, 1918, on page 80, tells how various conventions have secured a large representative attendance by the use of folders, letters, and other direct advertising. One result will prove the value: "Out of

a possible 400 members, the attendance for the previous year had been 28. A series of three letters and a folder, at a total cost of \$158, brought an attendance of 130, and by staging a special drive for payment of dues after the convention opened, more than \$400 was collected and some 150 tickets were sold for the banquet at a profit of 50 cents each to the organization."

(f) **CAPITALIZING A FAMOUS STUNT:** Some years ago the National Biscuit Company, always a large user of direct advertising, sent a man around the world with a box of Unedas as a "stunt." The trip was purposed to prove that despite the many climatic changes the biscuits would be as good upon his return as they were when he set out. Following his return, the company produced a special piece of direct advertising and mailed it out generally to capitalize this "stunt."

(g) **UPBUILDING AN INDUSTRY:** The Earnshaw Knitting Company in order to build its business issues an elaborate house organ, "The Infant's Department," which aids all manufacturers of infants' wear. Details will be found in *Printers' Ink*, May 8, 1919, page 63.

(h) **FINDING YOUR CUSTOMERS:** Oftentimes a manufacturer does not know who is the final user of his products. This was the case with the Black Cat Textiles Company in 1917. It succeeded in locating 80 per cent of its customers—formerly sold through jobbers—in one campaign of letters and folders, described by H. M. Appel in *Postage* for May, 1917, page 207.

That this may be carried a step further and direct advertising actually used to find prospects will be found described in *Postage* for January, 1916, page 57. There were seven letters in the series to find who used cotton goods and these brought 55 replies, 35 of whom were actual users.

Of course, as a rule, publication advertising would be the better way to locate your prospects.

(i) **SOLVING LABOR PROBLEMS:** The Thornes, in *Mailbag* for September, 1920, explain how the Bradley Knitting Company of Delevan, Wis., by a 6 x 9, 32-page book printed

in four colors, sold its city and factory to factory-workers. The book was called "More Than a Living."

Jerome P. Fleishman, in *Advertising & Selling* for February 21, 1920, explained how the Needle Trades Association of Baltimore with a booklet helped to sell the idea of working in a factory.

(j) COÖPERATIVE DIRECT ADVERTISING: The latter incident cited in the preceding paragraph is one of a coöperative campaign. Another example is the coöperative campaign of the Metal Lath Manufacturers, written up by the author in *Mailbag* for December, 1918, page 210.

(k) REACHING STUDENTS: Many firms, such as the Vacuum Oil Company, for example, make special direct advertising drives among college students, regardless of sex. The names of other users of this form of appeal will be found in *Printers' Ink* for December 30, 1915, page 10.

(l) SELLING A PLAY TO THE PUBLIC: Earl Carroll, a New York playwright and producer, during the Fall of 1920 produced in New York a play called "The Lady of the Lamp." It was a meritorious production but the public did not respond. Finally, in desperation, Mr. Carroll took his last \$1000 and inserted an advertisement in the New York newspapers. This advertisement was an open letter to the public telling them the situation and offering to refund at the box office, immediately following the performance, the full price of the ticket used by any patron who was dissatisfied in any way with the play.

The interesting thing from our viewpoint is that Mr. Carroll realized his "last \$1000" splurged in the newspaper would not save his play no matter how closely the newspapers were read. He, therefore, just before the curtain rose for the last act, passed to everybody in the house a printed postal card, ready to be filled in and signed, recommending the play to a friend. Attached to this postal card was a tag reading: "Kindly address this card to your friends and return it to the usher, who will mail it for you."

Two days later in a public announcement Mr. Carroll

thanked the public for "the fine big audiences these two days past," says *Printers' Ink* for November 11, 1920.

(m) DOING WHAT SALESMEN FAILED TO DO: Prof. Edward Hall Gardner, of the University of Wisconsin, author of "Effective Letters," told an interesting story at the Detroit Direct Advertising Convention. It is an example both of using "treat 'em rough" copy, and accomplishing by a letter what salesmen could not do.

The following letter was sent out by the manufacturer of a line of merchandise that had recently been subjected to a heavy price decline. Every one in the industry knew that the decline was coming, and as is always the case in such instances, some people were more scared than hurt. That was why the merchants to whom it was addressed had not bought when the salesman called. Up to October, 1920, \$200,000 worth of business could be credited to this letter:

Doctors agree that many people died from the "flu" simply because they feared until their fear was actually transformed into a reality. For the same reason some merchants will probably be listed on a business casualty list of their own making. There is no logical reason to fear business conditions now or any other time. While there are circumstances over which we have no control, there are many others which we can control. In most cases we can make our own circumstances.

One thing is certain. This is no time nor place for the coward in business; the man of courage is wanted; the man who has confidence in himself; the man who is ready to go forward in the face of obstacles.

Now is the psychological time to campaign while the other fellow hesitates. Reports from all parts of the country show that the demand for merchandise is big where merchants go after the business in the right way.

We have some valuable ideas on this subject which we would like to talk over with you in person. It would be well worth your while to make a trip to Chicago. Let us know whether you will be able to come and when.

(n) SELLING BY TELEGRAPH: Edward E. Sullivan, a Haverhill, Mass., footwear manufacturer, sent the following

night letter by telegraph to 250 shoe dealers, at a cost of \$160, and produced orders for over \$15,000 worth of slippers—selling expense of 1 per cent:

Carrying in stock ladies' white canvas buckle Colonials and Kewpie turn pumps one dollar fifteen leather lined heavy edge and one half louis wood heel and spool leather also louis wood heel dollar fifty. Do you want ten cases of each? Wire your order our expense will ship express.

Upon another occasion Mr. Sullivan sent out 48 telegraphic appeals at a cost of \$21.60 and produced \$4,230 in sales—selling cost of $\frac{1}{2}$ of 1 per cent.

A milling company sold \$37,000 worth of business with 30 night letters by telegraph. A coal company sold 11 carloads of coal (this was in 1916 when coal was not scarce) with 14 night letters. A publishing house got nearly \$800 worth of business, at a selling cost of three per cent, with 80 night letters. An olive oil company at a cost of \$30 produced \$6000 worth of orders by telegraphic appeals. These are just examples to show how in order to get *timeliness* in your appeal the telegraph may be the proper method of distribution.

(o) THE MOST UNUSUAL USE OF ALL: The most unusual accomplishment that the writer ever heard of was that of the Todd Protectograph Company in 1918, which published the complete proceedings of a SALESMEN'S CONVENTION WHICH WAS NEVER ACTUALLY HELD. In other words, while to all intents and appearances the Todd force were having a three-day convention at Rochester, with George W. Lee, sales manager, and Jack W. Speare, advertising manager, working like beavers, the first intimation of the meeting which the salesmen had was when they received a copy of the "proceedings." These were complete in every detail—EVEN TO THE BANQUET PICTURE. Complete details will be found both in *Postage* for February, 1919, page 39, and *Mailbag* for March, 1919, page 275, as well as in an issue of *Sales Management* about the same time. This was a war-time conservation measure that stands out vividly as the "most unusual use of direct advertising on record."

CHAPTER XXXI

HOW DIRECT ADVERTISING HAS BEEN USED EFFECTIVELY IN APPEALING TO FARMERS

448. Experienced Advertiser Says There Are Only Two Methods of Reaching the Farmer.—George B. Sharpe, of whom it has been said that no advertising man is better posted in ways and means of reaching farmers, now assistant sales manager Cleveland Tractor Company, formerly advertising manager De Laval Separator Company, president of the Advertising Club of New York, in addressing the Cleveland convention of the Direct Mail Advertising Association in 1919 said: "I am not selling direct advertising—I am not selling any kind of advertising. I am not interested in one sort of advertising above another. The only thing I am interested in is in finding what sort of salesmanship I can use that will give me the most results per dollar I spend, so that I haven't any ax to grind. We have two kinds of advertising to reach the farmer—the farm paper and direct advertising."

Specifically talking on the subject of preparing copy for the farmer, Mr. Sharpe said: "In the preparation of printed matter for the farmer, keep in mind that the farmer does not have an office boy to open his mail and lay it on his desk. Visualize if you can how the average farmer gets his mail. The R. F. D. man pushes it into the little tin box on the side of the road. That's one reason I have for years recommended folders not over four inches wide."

449. The Farmer Field an Enormous Market.—There are about seven million farms in the United States and in all about 35 per cent of the total population of the country is located on farms. The problem, therefore, of reaching in excess of 35,000,000 people with an income for 1920 of over twenty-one billions of dollars is a big one.

Many experienced merchandisers, while not belittling the export field, believe that a great many manufacturers with the right campaign can dispose of much of their surplus in the farm field.

This taken in connection with the unmistakable "back-to-the-land movement" now going on in the United States makes it desirable for direct advertisers to give careful consideration to the farm field.

450. How Hart, Schaffner & Marx Appeal to Farmers.

—The problem of writing copy to appeal to farmers is a big one and it is an open question which school has the better of the argument. One class of advertisers would have you believe that the farmer is still a "hick" and a "rube"—the typical "stage" farmer, if you please, with a handful of whiskers and a mouthful of "By heck and b'gosh!" The other class would make you feel certain that most farming operations are carried on in these days by a farmer and his help who are clad in the latest New York style dinner suits and high hats.

There lies before me, for example, a good advertising book, one of the best, and there is a direct statement therein to the effect that farmers are not swayed by things of beauty. Next to it is a *bona fide* confession of a *bona fide* farmer in which he tells why he bought certain things and why he did not buy certain other things. He praises a cover design for one of Friend Sharpe's catalogues, stating frankly that he hasn't any idea how it was printed but it is a real farm scene. It so happens that it is a beautiful piece of offset printing. And in his next sentence this farmer says: "We farmers *do* appreciate beautiful things."

It will be interesting, therefore, to read how Hart, Schaffner & Marx, makers of men's clothing, famous for hitting the right copy appeal for individual classes, appeal to the farmer. They have used the following letter effectively:

DEAR SIR:

You want the kind of clothes that don't cost a barrel of

money, the kind that wear well and give you a decent appearance when you are in town or at church, or at the fair.

We recommend Hart, Schaffner & Marx clothes to you because this concern makes suits in dressy worsted cloths at \$18, \$20, \$25, and \$30 that give you your money's worth.

You will find here good, warm, sensible overcoats at \$16.50. We also have shirts, ties, sox, underwear, everything for fall and winter.

You can have your money back if you are not satisfied with anything you purchase. We make no extravagant claims. We prefer to let the goods speak for themselves.

This letter, of course, goes out over the signature of the local Hart, Schaffner & Marx dealer.

451. An Effective Single Letter Appeal.—The author of this book spent nearly eight years in the farm field and therefore feels rather strongly on certain things in connection with that field. One thing you cannot do is to "bunk" the farmer. You can "kid" New York's oldest inhabitants, those to whom the Hudson River is the end of the world, westward. You can write your "personal" letters to the city man and he believes them, but the farmer takes all that you say with a grain of salt. "I've heard talk like that before, young feller," has damned many a written and verbal flow of literary elegance, long on words but short on wisdom.

Here is a letter that was sent to a list of 2000 farmers; it brought 234 replies, and it produced \$5790.02 worth of traceable business. Each letter was accompanied by a type-written indorsement from some other farmer, located as nearby geographically as we could find. In the author's opinion (and he wrote the following letter) this indorsement was the straw that broke the camel's back of resistance and brought home the business:

DEAR SIR:

You naturally want to get just as good Fertilizers for your own farm as you can with as little expense as possible.

We believe that there are no better Fertilizers on the Southern market than ROYSTER'S. We have been making

them for almost 30 years and thousands of satisfied users tell us that they are good. Read on sheet attached what just one of the Georgia users says.

Perhaps you have been using ROYSTER's; if not, we want to show you why it is to your interest to do so, and to arrange to supply you direct, unless it can be arranged to supply you more advantageously in some other way.

So that we may give your actual needs intelligent and careful thought it will be necessary to ask you to fill out the paragraph that suits your case—owner or renter, or both—and return the attached postal card. Sending this information will not obligate you in any way to buy ROYSTER goods, but you will, we honestly believe, want to buy them when we show you it will pay you to do so.

Please note particularly whether or not we have your name spelled correctly, and the initials right, also whether or not the post-office address is the right one and on what Rural Free Delivery route you live. Also that we may figure on correct freight rate, please give the point on the railroad at which you would want your fertilizers delivered.

Yours for increased crops at a less expense to you.

The letter just quoted, you will note, coincides in the main with the Hart, Schaffner & Marx letter printed in the preceding section, yet the author never read the latter's until a few moments ago, while the letter to the farmers of Georgia was written more than seven years ago!

The letter to the Georgia farmers had a double duty to perform. Farmers hate the credit man. They usually resent his looking into their credit at all. Note how we interwove a request for credit information while seeming to ask it only for the farmer's benefit. We knew we had the correct name and initials, but a signed statement that they were correct, accompanied by a statement that he was a landowner or a renter, clinched the matter legally. When the answer came from a renter he was told that we would require the indorsement of the owner, in the case of his [the renter's] purchase.

There was no follow-up in this case, though as a rule farmers are slow to deliberate and a long and strong follow-up is usually desirable.

452. Why One Farmer Bought and Why He Did Not.—*Postage* for September and October, 1916, had an article written by B. Effem, a *bona fide* farmer, telling actually why he bought some products and why he had not bought others. Confirming the statements made in Section 453, read this from Mr. Effem, reproduced word for word as he wrote it:

"President H. C. P—— of the O—— Carriage Manufacturing Company, C—— Ohio, is perhaps an honorable and truthful executive. Just the same, there was a time when every mention of buggies would come close to making me thump the table and call P—— a blankety-blank liar. Also, I've not bought a buggy, as originally intended, but a little gasoline roadster and P—— is the cause."

The cause of Mr. Effem's ire was a five-page single-space form letter which read in part as follows:

Your name is one of a *list of twenty* I selected from the *thousands* who wrote for our new catalogue. . . .

Several days ago I wrote you a *personal* letter and not having received a reply up to this time I feel *disappointed*, and am wondering if my letter ever reached you.

In making this offer, you may wonder why I have *picked you from the hundreds of persons sending for my catalogue*. . . .

The letter was filled in and signed with a rubber stamp. "See the italics?" says Mr. Effem, "I could quote more from the five pages, but these are ample. Mr. P—— did not write me a personal letter. He tried to make his form letter SOUND personal."

When it came to buying an incubator, Mr. Effem admits that he would have bought an "X-Ray" but Mrs. Effem liked the catalogue of the "Old Trusty" better; she said it was more "serviceable." Which emphasizes a point Mr. Sharpe made at Cleveland (see Section 448) that the woman on the farm is a mighty factor in selling the farmer. The DeLaval Company used one piece in each campaign designed just to sell the woman.

Mr. Effem admits he bought a DeLaval separator be-

cause he liked the cover of the catalogue, and naming another company said it "wished itself out of the reckoning because of what looked like dead-rot in its catalogue. There were full pages devoted to photographic reproduction of a diploma won at the Paris Exposition of 1900."

Those interested in the details of the Old Trusty advertising will find them on page 69 of *Printers' Ink* for June 18, 1914, and details of the DeLaval campaign on page 3 of the issue of the same publication for August 5, 1915.

453. Additional References on Selling Farm Field.—*Postage* for August, 1917, page 41, contains the story of a threshing-machine campaign; and in the issue for February, 1919, a story of what direct advertising has done for the farm, illustrating booklets of Gordon-Van Tine, American Radiator Company, Western Electric, and others.

In *Mailbag* for December, 1920, page 274, Louis Victor Eytinge describes at length the seed catalogue of Stokes Seed Farms Company (illustrated).

CHAPTER XXXII

HOW DIRECT ADVERTISING HAS BEEN USED EFFECTIVELY IN APPEALING TO PROFESSIONAL MEN AND WOMEN

454. Two Classes of Men Who Influence Purchases.—The late Robert W. Sullivan, formerly with Lowe Brothers Company and at the time of his death with Wilson & Company, Chicago, aptly brought out the fact in his speech before the 1918 Chicago convention that there were two general classes of men who influenced purchases even though they themselves did not always originate or purchase. He referred to these two classes as PRACTICAL and PROFESSIONAL. The practical class consists of such men as master mechanics, superintendents, foremen, department heads, and similar "men between." The professional class consists of architects, doctors, dentists, lawyers, consulting engineers, and the like.

Since these men stand between the point of need and point of ordering in many cases, then to get their expressed or implied recommendation is vital.

455. How to Get the Recommendation of Professional Men.—In many cases the "favorable opinion" of the professional man is practically an indorsement and in the securing of either direct advertising can be of inestimable value. It is a long, hard row from the inception of a new product to the securing of professional indorsement. The professional man has his standing as a result of years of hard study. He is familiar with the textbooks and old authorities, he has adopted certain standards, he has fixed ways of doing things. He is averse, as a rule, to recommending, directly or indirectly, anything which is new or unknown to him. In a measure he is taking his reputation in his own hands when he recommends any new service or

product, and he is acting properly when he proceeds cautiously.

The campaign to reach the professional class must be planned out thoroughly, and unless you are prepared for a long campaign do not start. As the late Mr. Sullivan put it, after years of experience in reaching the professional man: "You must not go into your campaign with a feeling that you are going to convince him with one mailing or one broadside. You have got to keep everlastingly at it, over and over again telling your story, telling it in a way that will give him facts. Bunk, hot air, and all that sort of thing may appeal to some classes of people, but not to the professional man. You must give him facts and render him a service." He also emphasized the need of samples in appealing to professional people.

456. An Effective Campaign to Semiprofessional Classes.—The Detroit Steel Products Company manufacture a window which may be used as part of a wall, or, as they term it, a "window-wall." It is trade-marked as "Fenestra." The manufacturers wished to sell this idea of a "window-wall" not only to architects but also to the engineers, contractors, and manufacturers of the country. Clifford T. Warner tells the story of how they did it in the issue of *Mailbag* for June, 1920.

Briefly, the campaign consisted of six pieces designed to "sell" a 32-page booklet, "Window Walls—Their Cost and Their Advantages." The six pieces included a blotter, an imitation "telegram," three mailing cards, and two folders with detachable return cards. The blotter sent to 15,000 names brought 600 inquiries for the book; i. e., 4 per cent returns. It was a No. 10 inclosure-blotter, with a reproduction of the book on the left side and the headline: "This Book Will Save you Money." Under this there were a small amount of copy and the firm name and address.

The second piece was an imitation telegram called "Fenestrogram." It repeated the same offer in "telegram" style, bringing 850 inquiries, or nearly 6 per cent returns.

Supplementing this main mailing a letter was sent to 200 college professors, explaining the value of the book as a textbook on wall construction and inclosing a return card for their use. This letter brought orders for 3000 books from 65 per cent of the professors located in 85 universities and a follow-up letter brought the figure up to 90 per cent.

457. Direct Advertising That is Effective in Reaching the Architect.—It is almost impossible to follow the style laid down in the preceding chapters of this part and tell you exactly what results were secured from any direct-advertising campaign to architects, because the architect is employed by some one other than the manufacturer who mails the direct advertising. When you wish to build a house or a factory or an office building, you employ an architect. He "specifies" the materials from which that building is to be erected and there is little chance for the advertiser to check back and see what piece produced any certain results.

It was the writer's good fortune at one time to direct the advertising for a firm doing a large volume of business through the architect. Every other week was issued a No. 10 blotter-size house organ called "Interior Construction News." It was sent to 4,000 leading architects and, as one of America's leading architects wrote the company: "I think this is a very good method of keeping your name before the architects." Details of this campaign will be found in *Postage* for February, 1916, page 38.

Richard H. Millson, of Thayer & Millson, architects, Boston, wrote two different articles for *Printers' Ink* on this subject. The first one appeared in the issue for May 15, 1913, and the second in the issue for December 2, 1915.

Mr. Millson emphasized several facts: (1) Over-eagerness was fatal. (2) Don't peremptorily demand that an architect "Specify Soandso's Spiral Steel." (3) Make your direct advertising, particularly your booklets, full of *serviceable* ideas, drawings, illustrations, etc. (4) Show how your product or service may be used with other

building materials. (5) He specifically stated: "Models and samples impress me as being really one of the best methods of direct advertising which exists and which, unfortunately, is not common enough." (6) He praised house organs which gave facts about the business and its product, but deprecated the use of the non-business type of publications. (7) Use artistic printing to appeal to the architect. (8) Give definite dimensions and other figures.

In his second article Mr. Millson made the point that the architect is an artist but a *practical* artist.

458. How Humor Has Been Used to Appeal Effectively to the Architect.—From the preceding section one might infer that the architect is a creature whose only desire is to see the illustration of a beautiful building bearing under it "John Doe, Architect." (This subtle form of "advertising" is to be recommended always in dealing with architects. Wherever you run a picture of a building, or the like, be sure to add the architect's credit line if you expect to mail that piece to architects.)

Withal, the architect is human. On the blotter house organ referred to in Section 457, we ran good-natured cartoons, some of which even poked fun at the architect.

Calkins & Holden, New York advertising agents, put over a complete series of humorous appeals via direct advertising on behalf of the New Jersey Zinc Company. Fig. 131 represents the complete series. Each mailing piece was laid out in a different way, on a different sized sheet, in order to relieve the monotony of the series. They all folded to fit in an 8x5 envelope. See the lower illustrations of the center column of Fig. 131. These mailing pieces were printed on antique stock, with a deckle edge. H. G. Clopper, general sales manager of the company, in commenting on the series in *Printers' Ink* (November 18, 1915), said: "They have had a really astonishing reception from the architects. The paper stock, it should be added, was of the best and both envelopes and inclosures were calculated to enlist the naturally fastidious interest of the profession."



Fig. 131.—A series of non-serious appeals to architects which blazed new pathways in direct advertising. See text for details of this unusual campaign.

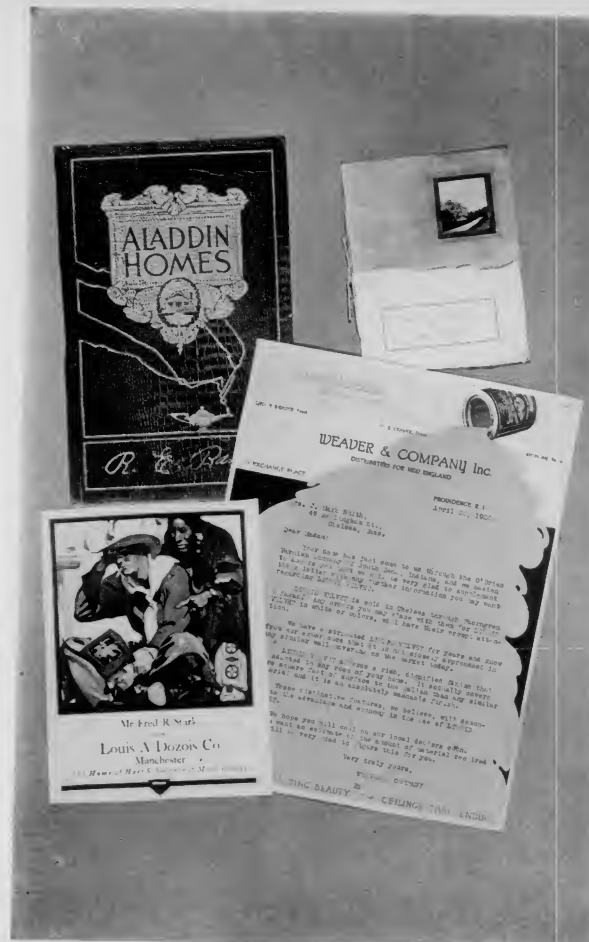


Fig. 132.—Here we have a group of excellent “personalized” appeals to sell men and women separately and collectively. A. An example of a dealer’s letterhead used to sell a manufacturer’s varnish. B. One of the Hart, Schaffner & Marx “personalized” style books. “Mr Fred R Stark” is changed to name of addressee of each individual booklet! C. As showing how the Aladdin Homes personalize their catalogue, the name “R. E. Ramsay” is written on the book in gold ink! D. One of a series of personalized appeals to women in an effort to sell them a motor car for their individual use. The name of each woman to whom this booklet is sent is printed on the cover.

459. Additional References of Appeals to Architects.—A considerable portion of this chapter has been devoted to architects since they control such a large volume of business. There are in all nearly 12,000 architects in the country; therefore, to reach them, direct advertising is highly fitting. Those wishing further references on the subject will find the following of help:

Postage, November, 1916, page 274. How the Penn Metal Company appeals to architects with letters and booklets.

Printers’ Ink, June 18, 1914, page 8. Part direct advertising plays in Kewanee boiler campaign. Mr. Collette, who wrote this article, points out that you must not expect a large volume of inquiries from direct advertising to the architect.

Printers’ Ink, September 24, 1914, page 49, “An Architect” tells what kind of literature (direct advertising) gets a reading.

The experience of the Ludowici Celadon Company, Chicago, should be mentioned for it serves to point out how direct advertising can be used to supplement other efforts: “Our work lies almost wholly with architects,” they write. “Therefore in addition to our catalogue we send them reminders of our business in the form of serviceable articles for their use, such as pencil sharpeners, small rules, etc., having our company’s imprint and business.” By use of direct advertising these novelties *per se* can be made more desirable and become stronger selling arguments.

460. Effective Appeals to Technical Men.—By “technical men” we mean engineers of all types and others who purchase or direct the purchase of “technical” products. The appeal to them must be much the same as the appeal to architects. R. Bigelow Lockwood, a specialist in this field, in *Printers’ Ink Monthly* for December, 1919, laid down these eight points to remember in building a technical catalogue:

1. The prospective customer should be sold while he is being instructed.
2. The paper stock must bear much handling and the colors much smudging.

3. The appearance should be in keeping with the product described.
4. Technical men want to see a machine as it looks when set up.
5. The aim of the author should be to get it on the reference shelf.
6. Catalogue rules may be violated if your experience demands it.
7. A book may be sold if it contains the right kind of information.
8. Correct and plentiful data will bring about the right distribution.

In *Mailbag* for May, 1920, page 33, Lister R. Alwood has an extremely interesting article describing how by translating engineer's Greek into layman's English a worm drive was sold for motor trucks. Booklets used in the campaign were enticingly entitled: "This Early Bird Got the Worm," "Two Works of Fame from a Single Name," and "Across the Road from Success."

461. Pulling Business from Dentists.—By a carefully coördinated trade-paper and direct-advertising campaign the Lee S. Smith & Son Manufacturing Company, of Pittsburgh, obtained a volume of business within six weeks that it had not expected to secure for six months, at least. The main piece of this campaign, after the samples, of course (which were sent by mail), was a book entitled "The General Manager's Story." In eleven chapters, 32 pages and cover, size 6 x 8 inches, the book was done in two colors throughout in the true "Roycroft" style of Elbert Hubbard. Complete details of this campaign will be found on page 195 of *Mailbag* for December, 1918.

The entire field of technical advertising has been admirably covered in a book published since "Effective Direct Advertising" was planned and largely written. We refer to "Advertising a Technical Product" by Sloan and Mooney. Any one interested particularly in this field should get a copy. The following brief quotations will show what they think of two different classes of direct advertising as methods of appealing to technical men.

They recommend the bulletin form as being good (see Section 53) with these specific recommendations: "The bulletin should be well illustrated by photographs, charts, curves, or tables and should be given an attractive physical appearance by use of good paper, good typography, good printing. The copy should be edited to make it read clearly and smoothly; it should be in dignified engineering language, without any of the conventional advertising 'snap.' It is very common in practice to give enough information on the product itself, sizes, weights, strengths, prices, etc., to make it possible for the user in the field for which the bulletin is written to order directly from the bulletin. In this case, the publication is a bulletin plus a catalogue section."

Messrs. Sloan and Mooney also emphasize the desirability of using the portfolio or prospectus to reach technical men. They say the best size is 8½ x 11 inches, adding, "The average engineer likes to use this size paper for all of his data."

A similar campaign was that of the L. D. Caulk Company, Milford, Delaware, as described by George B. Hynson in an address before the Poor Richard Club of Philadelphia. The dentists had protested at the manufacturers' advertising direct to the buyer in general publications and a broadside sent to every dentist in the United States and Canada was the first step toward winning back the favor of the professional men. This firm now publishes a house organ to keep good will alive.

462. Follow-up Brings Business from Doctors.—Of all the professional men, unless it be the lawyers who, as a class, are notoriously lax in their office methods, the doctor is the most deliberate. William C. Trewin, in *Postage* for May, 1918, tells how the Physicians' Specialty Company of Leesburg, Virginia, started off with three inquiry-bringing letters and a modest 32-page catalogue. These were followed up by a series of 12 letters.

CHAPTER XXXIII

HOW DIRECT ADVERTISING HAS BEEN USED EFFECTIVELY IN APPEALING "PERSONALLY" TO MEN

463. Men Buy But Few Personal Things.—At the outset it must be stated that men buy comparatively few of their personal needs. Hollingworth in *Advertising & Selling* makes this statement, for example: "The only article of clothing bought by men exclusively is their own collars. Only 80 per cent buy their own shoes and hats. In over 50 per cent of the cases the men's jewelry, handkerchiefs, and underwear are purchased either by the women alone or in consultation with them. In one-third of the cases the women help to buy the men's shirts. Only one-third of the men buy their own handkerchiefs." Compare this with Section 471.

This chapter, therefore, will be confined to telling what has been done in appealing personally to men in the sale of clothing, sporting goods, etc.

464. How Marshall Field & Company Appeal to Men.—In the forefront of the firms appealing to men, especially men of the higher type, stand Marshall Field & Company, the Chicago merchants. Back in 1918 they began their direct-advertising attack upon the men of Chicago and vicinity for their furnishings business. Their first piece was a large book, "The Store for Men," the specifications of which were 11 x 15 inches, with a special color cover stock and good weight of body stock. In all, 100,000 books were printed at a cost of about \$25,000.

The book was made up with fine pen-and-ink drawings on the left-hand pages, with text, all in 24-point Caslon, on the right-hand pages. Thus two facing pages featuring hats: On the left a hand-drawn picture of a hat and cane

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lying on a table with the suggestion of a staircase in the background. On the right, heavily displayed with rules above and below, we see: "HATS." Under this, starting with a heavy initial, we read these opening sentences:

Very few men have any proper idea of the number and variety of processes that are required to make a hat. And yet every process affords opportunity for variation in quality of the finished product. Men in general—even those who require the superlative in suits and shirts and shoes—are inclined to accept a hat that any one might choose.

Coincident with the delivery of the book, which was done through the Field delivery service, full pages appeared in the newspapers featuring "The Store for Men."

That this book was a success may be judged from the fact that in 1920 Marshall Field & Company brought out another big book for men, this one entitled: "Man and His Wardrobe," of a size 9½ x 12½ inches, with the same high quality of cover, binding, end-sheets, and other quality appeals of the first book.

Complete details (illustrated) with regard to the first book will be found in *Mailbag* for July, 1918, page 73, from the pen of William H. Herring, and of the latter (also illustrated) from the pen of Hugh E. Agnew, in *Printers' Ink Monthly*, September, 1920, page 19.

It is extremely interesting to note how success in a like experience is confirmed by W. R. Hotchkin, for ten years advertising manager of John Wanamaker's New York store, who, in "Making More Money in Storekeeping," says:

"There are two ways to go after the men directly:

1. By newspaper advertising—the best and quickest way, if it is done with good judgment.
2. By means of letters or printed matter.

"In advertising to men," he continues, "it must be remembered that men will not read anything that lacks good sense or looks unreasonable. Men won't read 'conventional chatter.'"

465. Using Current Events in Selling Men Clothes by Direct Advertising.—Duke Murta, then advertising manager in an Oklahoma City clothing house, told an interesting story in *Mailbag* for August, 1917, how his firm cashed in on current events in selling men's clothing. For example, a week before the state Shriners were to visit Oklahoma City, each of them received a letter on a special "Shriner's" letterhead (which almost eliminated the name of the clothier and featured a Shriner in the desert). This read as follows:

Pretty soon you will start across the "hot sands" on a long, mysterious journey.

—when you get to the end of this "all-fired" journey you will want clean clothes.

—drive your camel up to the "B & M" and hitch.

—it's the place; everything that you and your son like to wear—in profusion.

—evening clothes that will neither impeach your vanity nor impale your sanity.

—everything to wear, desired by "well-breds," "thorough-breds," and SHRINERS.

—we anxiously await the coming of your caravan.

Mr. Murta says of this letter: "Beginning with the first hour the store was opened, and continuing right up to the minute of closing, there was a steady stream of red-fezzed customers."

One more example from Mr. Murta's campaign will be helpful. This letter was sent to young men about to graduate:

We are always vitally interested in Commencement Days. It is possibly because we meet and know so many of the "fellows" and are interested in their work.

A large majority of the boys get their things to wear at the "B & M" and know that our "18 years of RELIABILITY" guarantees them correct and dependable merchandise.

This year we offer you Commencement clothes that are EXCLUSIVE in design and fabric, and worth all you pay for them—which makes your transactions mutually profitable.

YOU MAY NEED:

"Stein Bloch" or "Society Brand" suits \$— to \$—.

Straw hats, \$2 to \$10; felt hats, \$3 to \$5; "B & M Specials" or "Nettleton's" low shoes, \$5 to \$12. Silk shirts, \$5 to \$12; soft collars, 15¢ to 50¢. "Indestructo," "Osh-kosh," and "Neverbreak" trunks. Stylish hand luggage.

—We are "there with the goods."

This letter "produced a handsome profit in immediate sales."

Another article on this subject, telling how by a series of daily letters the men of Indianapolis were sold Strauss clothes, appeared in *Mailbag* for August, 1918, page 101.

466. How Hart, Schaffner & Marx Interest the Man Hard-to-Fit.—Ready-made clothes are comparatively a new thing, and Hart, Schaffner & Marx have a special letter for their dealers to send out to men hard to fit. Here it is:

When we say nobody's hard to fit in Hart, Schaffner & Marx clothes, there's something in it for you.

You know that we couldn't do business long if we were not prepared to live up to our statements.

We can fit you perfectly.

Do it in less than half an hour.

Save \$15 to \$20 for you.

If we can do all these things and give you as good or better quality than you've been getting, isn't it worth your while?

You have all to gain, and nothing to lose; seeing doesn't put you under any obligation.

See also personalized style book shown on Fig. 132.

467. Making the Same Personal Appeal to Men and Women—A Comparison.—Perhaps the best method of showing the difference in appealing to men and women, personally, will be by reproducing two different letters, one of which went to men and the other to women, both of which were effective.

The letters were sent out for a Baltimore charity. The one appealing to women appears in Section 472, the following went to men; compare the two.

Suppose—if you can stretch your imagination that far—you had been deserted when you were seven weeks old, and two poor ignorant negroes had taken you to their hovel in a

wretched alley rather than see you die. If you had been brought up under these conditions *do you think you would be the man you are to-day?*

Yet that is just the plight in which the _____ Society found a tiny white baby the other day, half starved and miserable beyond description. Under our care the child will soon be well and healthy again, ready to make some childless home happy, and to grow into a useful citizen.

It was all in the day's work—just an ordinary case, typical of a thousand which are coming under our care this summer. I mention it simply to put a new light on the letter which we sent you a while ago, signed W. B. _____ and David G. _____; see the enclosed copy.

This letter brought a very generous response in sums varying from \$50 to \$5, with a few contributions ever smaller. In spite of this we still need \$2,400 this summer for the thousand little victims of heat, poverty, disease, and neglect who literally have no one else to save them from the suffering or even death.

Might not your summer be made a little pleasanter by the thought that you had spared a few dollars for this most necessary work?

Very truly yours,

GENERAL SECRETARY.

P. S. As our "overhead" is already taken care of, every dollar you give will go *directly* to the aid of some child in distress—regardless of race, creed, or color.

In commenting on this and comparing it with the letter to women, *Printers' Ink* (December 17, 1914) said: "Note how radically different is the letter sent to men. It is even more straight-from-the-shoulder, and has an air of business that they appreciated."

468. Selling Sporting Goods to Men.—Those interested in selling sporting goods to men will find the story of an Abbey & Imbrie fishing-tackle book in *Printers' Ink Monthly*, June, 1920, page 43.

469. How Uncle Sam Interests Boys to Enter the Navy.—Sherley Hunter, in *Postage* for April, 1917, describes how direct advertising was interlocked with other forms in in-

teresting boys to join the United States Navy. The main piece was a 48-page booklet "The U. S. Navy."

470. A Personal Appeal that Swamped the Firm with Returns.—Three different garages in St. Louis jointly took on the agency for "Tyrian Tires." In every part of the country almost daily, similar agencies are established for these or some other tires. But the St. Louis garages called in the Ross-Gould Company to direct a complete campaign. It included letters, mailing cards, samples of tubes, etc., but the banner returns, returns that swamped the garage company, came from the third letter, the fifth piece in the campaign. It was sent to 10,000 men, offering a free tobacco pouch. Actually 3,600 people brought these coupons to the three different garages which had joined in the campaign. The garage people had not prepared for such a large response and ran out of pouches the first day; it took three weeks to get more. An interesting incident which proves the value of such an appeal to men is that the president of one of St. Louis' biggest banks made not fewer than three trips to get his free pouch. This "free-pouch" was tied up with tubes, for "it is made of the same tough, resilient rubber that goes into Tyrian all-red tubes and casings."

The letter opened:

Do you smoke?

I would like to present you with a red rubber tobacco pouch with the compliments of the Tyre Rubber Company, makers of Tyrian Tires and Tubes.

The company even guaranteed the pouch—a subtle proof of the wearing quality of the casings:

A five-year guarantee goes with this pouch! If it wears out, we'll replace it free.

In this connection, see Section 445.

CHAPTER XXXIV

HOW DIRECT ADVERTISING HAS BEEN USED EFFECTIVELY IN APPEALING "PERSONALLY" TO WOMEN

471. Woman the "Purchasing Agent" of the Average Home.—As was explained in Section 463, in the purchase of things for personal use men do very little on their own initiative. Nor is there a great deal of reciprocal buying—men buying for the women—to quote further from Professor Hollingworth: "On the other hand, the men participate but little in the purchase of women's apparel. Women buy men's things exclusively eleven times as often as the men buy women's things exclusively. Women cooperate with men twice as much as men cooperate with women in the purchase of their respective apparel. In 100 per cent of the cases women are sole purchasers of their own underwear, lace, thread, and cooking utensils. In 80 per cent of the cases they are the sole purchasers of dresses, cloaks, footwear, hats, parasols, gloves, fans, handkerchiefs, clothes-lines, chafing dishes, kitchen tables, ribbons, cloth, flour, vegetables, eggs, butter, bread, cereals, water, and canned goods. In over 50 per cent of the cases they are the sole purchasers of curtains, mattresses, meats, ranges, talcums, and perfumes. Women buy 83 per cent of the food, but less than 50 per cent of the house furnishings, exclusively."

Women are more responsive to appeals made by illustration and by use of color than men are, while men are induced to buy as a result of logical copy, presented with dignity, clearness, and force.

472. Making the Same Personal Appeal to Women as to Men—A Comparison.—In Section 467 there is quoted in full an effective letter sent out as an appeal to men by

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a Baltimore charity. The following two-paged letter, one-half of the first page being devoted to photographs of children who were pulled through the preceding summer by the Society making the appeal, was sent to women:

Should babies like this live? Were they worth the few dollars apiece that it cost to save them last summer? Yet they are only a fair sample of last summer's work in over a thousand distressing cases.

To suggest what we are doing, let me quote three cases out of the dozens which have come to my personal attention one day this week:

This is the story of three little tots. Their mother is dead, their father incurably ill in a hospital, and absolutely no relatives to provide their moral or financial support can be found. Instead of their being left to shift for themselves we heard of the case and have placed two of them for the summer with a kind-hearted family (at a cost of \$5.00 each for outfit and transportation), and are boarding the third (at \$2.50 a week) until it is physically fit to be sent to another family.

One of our trained workers found a seven-weeks-old white baby in a negro hovel in a wretched alley. Its mother and father had simply deserted it. The negroes had taken it in rather than see it die, but they were too poor and too ignorant to care for it, and when found it was half starved and miserable beyond description. Its care in a good private home will cost us \$3.50 a week for the rest of the summer and then it will go to make some childless home happy. I saw the child on Monday—a week after we took it—and it was already greatly improved.

Another baby, eleven months old, weighing no more than a normal child of three months, was discovered almost dead from sheer neglect. We found that its mother had been leaving it alone in the house all day, while she spent her time in idleness around the neighborhood. She was simply "no good," and no effort on our part could arouse in her the slightest interest in her child. This little one is now winning its fight for life, and if country air and loving care can be continued through September it will be guaranteed a right to live.

I believe that I could cite cases enough—some of them dis-

tressing and sordid beyond anything most of us could imagine—to loosen the purse-strings of every child-loving woman in Baltimore. Might not your summer be made a little pleasanter by the thought that *you* had shared in this most necessary work? Every dollar you send will go *directly* toward helping some baby who must otherwise be left to die or worse, to live happily.

I cannot imagine a worthier cause. Can you?

Very truly yours,

GENERAL SECRETARY.

P. S. Any child in distress is an object of our care—we make no distinction of race, color, or creed. Kindly send your name with your contribution so we can properly acknowledge it.

Remarking upon this effective letter, which should be studied closely in connection with the one addressed to men in Section 467, *Printers' Ink* said: "Besides proving most productive of funds, this letter gave rise to comments on the part of recipients which showed plainly that it was not a line too long to get a thorough and cordial reading."

473. The Recipe-book a Stand-by in Appealing to Women.—There is scarcely a food advertiser who does not use in some way a recipe-book, which is a stand-by in selling food to women by direct advertising. Every housewife is interested in making good things, and wishes to become a good cook. Therefore a cook-book, recipe-book, or dessert-book is almost certain of finding interest ready-made. This chapter could be filled with a list of effective recipe-books; instead we shall give you apropos the advice of John Orr Young, formerly with Procter & Gamble Company, makers of Crisco and other food and vegetable products.

At the time he gave *Printers' Ink* his experience for record (August 13, 1914), there were no fewer than forty-six national advertisers offering this form of direct advertising. From this he emphasized the fact that "nowadays it takes something very greatly above the medicore to win her [the housewife's] respect."

"If the book makes a good impression—if its quality stands out above all the others—she will take it back to the kitchen and use it," observed Mr. Young.

Cook-book advertising is timely—it talks to the prospect at the time of use, and gives specific instructions which show the product at its best.

"In a certain food-product campaign we prepared a book of menus, recipes, and cookery suggestions, which was printed in two colors and bound attractively in cloth. The volume cost several times what we charged the consumer for it. The readers of the publications in which it was advertised were asked to send a few stamps to cover the cost of mailing and packing. When Mrs. Housewife received her book she was agreeably *surprised!*" continues Mr. Young, going on to explain how she in turn told others and thus gave the publishers of this cloth-bound book additional free verbal advertising which was worth a great deal of money. His entire appeal was for quality in the recipe-book because he believes that it should have a long life and that nothing cheap and tawdry will live long.

A housewife, Mrs. Margaret A. Bartlett, in *Printers' Ink* for August 19, 1920, corroborates Mr. Young's statements and eulogizes the cook-book of the Five Roses Flour.

Miss Helen A. Ballard covers much the same ground in an article in *Printers' Ink Monthly* for March, 1920, page 71, where she gives the experiences of many national advertisers including California Associated Raisin Company, Igleheart Brothers (Swan's Down Flour), California Associated Fruit Growers, Wilson & Company, The Hipolite Company, Franklin Baker & Company, Genesee Pure Food Company (Jell-O), Del Monte, and others. She made the suggestion, taken from the experiences of others, that it was good strategy to use well-known authors for the cook-books, pointing out that really new recipes were not the rule these days. Marion Harland, Mrs. Rorer, Janet McKenzie Hill, Elizabeth Palmer Bonesteel, and others of national reputation have been used by various advertisers.

474. A Letter Which Brought 70 Per Cent Action.—Burton J. Bigelow, in *Postage* for June, 1916, page 48, tells of a letter which got 70 per cent action from women. The letter read:

Dear Mrs. Williams:

We have sent some of our wonderful Clean-all Absorbing Dust Cloths to Mr. C. E. Kocker, The Cash Bargain Store, of your city, and have selected you upon their recommendation as one of the housewives to receive one of these dust cloths free of all charge.

There are to-day, Madam, one hundred and fifty thousand housewives in this country who would no more be without a bottle of Cleanall in the house than they would be without sugar or salt or coffee—for, like those articles, they use Cleanall many times every day.

So, it will be worth your while to step into the Cash Bargain Store some time this week and ask for your Cleanall Dust Cloth.

Don't put it off—go to-day, if possible. And, remember, you don't have to pay a cent—we have taken care of that.

Sincerely,

J. W. WIDMEO,
Cleanall Manufacturing Company.

This is another sampling appeal, you will note, and shows that women are susceptible to it. This particular letter was sent out on a good grade of note paper (see Appendix) folded in an envelope to match. It was very carefully duplicated and matched perfectly. The tone of the letter was personal, there was no large glaring letterhead; in fact, aside from "Chicago, Ill., June 1, 1916," there was no heading at all. To complete the effect and carry out the idea of a personal communication, no return address was put on the envelope itself. It was addressed in a neat, legible, feminine handwriting (see Section 350 (a)) so that it had the appearance of a personal letter from the outside.

S. E. Kiser, in *Printers' Ink Monthly* for January, 1920, tells how Balch, Price & Company, of Brooklyn, used this plan almost identically, except for the sampling, in selling high-grade hats, dresses, and furs. Mr. Kiser says, in

part: "A beginning was made by choosing a high grade of paper, which was embellished with an embossed monogram in gold. There was nothing about the envelope or the four-page sheet accompanying it to suggest commercialism."

475. Appealing to Brides.—James Wallen, a specialist in copy, says this letter sent out to Buffalo brides for a furniture house was very effective:

We are sending you, as a token of our esteem and well wishes, a Vase-craft Flower Stick.

The one-flower holder idea was borrowed from the Japanese. It symbolizes the one flower of the heart.

The Johnston-Kurtz Establishment aims to be of value and service to the bride-to-be, by assisting her in the selection of the worthy and beautiful in home furnishings and furnishings.

We will be happy to extend the facilities of this establishment to you.

Maxwell Droke, another specialist in copy appealing more from the heart and less from the "historical side," cites this letter in *Postage* for July, 1917, as an effective letter to brides:

After the wedding and the honeymoon comes one of the great problems of your life—making the house a home.

You are so very anxious to have everything "comfy" and congenial for Him. You want each rug and bit of furniture to express that "homey" feeling, just as Mother's always did. I know exactly how you feel about it. So, won't you let me aid in selecting your household furnishings? I am sure the two of us, working together, will be able to find the very things you want. . . .

476. Effective Direct Advertising to Women—Additional References.—G. Lynn Summer, Vice-President of the Woman's Institute, Scranton, Pa., which gets all of its inquiries from publication advertising but which sells to women entirely by mail, said that the institute's one problem in direct advertising was to create confidence in the minds of the inquirer. It therefore uses high-grade catalogues and conforms its literature to this end.

Miss Dorothy R. Entwistle, of Filene's, Boston, at the 1920 meeting of the New England Federation of Advertising Clubs, gave an excellent talk on this subject. Miss Entwistle asked the question: "What are the reasons that influence women to buy?" and answered in part: "First on the list I should put 'Beauty.' It is the love of beauty that prompts most of the purchases. The second reason why women buy is 'To save.' The appeal of the electric vacuum cleaner and electric laundry machinery for the home is the triple one of time, money, and labor-saving. I have saved the most important reason why women buy until the last—it is because women love to spend. Because women love to spend, it is good business for the merchant to give them good values. For what they save on one thing they generally spend on another. Perhaps the real reason why women love a bargain is that it means just so many more purchases. Women are appealed to in advertising more easily through their feelings than through their reason—and in this respect they are not different from men. An easy recipe for advertising that will sell women is the use of pictures. The best pictures are those that tell a story in themselves. They show what the article advertised will do. Pictures make an instantaneous appeal. Summing up, then, how to sell the women:

1. Be original.
2. Use your space as effectively as possible.
3. Advertise what women want to buy rather than what you want to sell.
4. Give good values.
5. Appeal to the feelings rather than to reason.
6. Sweeten the cold, hard facts with editorial advertising.
7. Be specific.
8. Use illustrations that are correct in every detail.

See also personalized booklet on Fig. 132 advertising motor cars to women. Lack of space forbids our going further into this important subject, but we know that woman's influence is felt in many sales. These additional references, therefore, will be of value:

"The Floors of our Home," story of a well-planned booklet to sell hardwood floors to mothers and heads of homes. *Direct Advertising*, Vol. VII, No. 2, page 20.

Experiences of J. F. Beale, Jr., formerly advertising manager of several New York stores, in selling women by direct advertising. *Mailbag*, August, 1919, page 114.

"Sales from Society Columns" (*Mailbag*, August, 1917, page 128), by Felix J. Koch, telling how by closely following the society column retailers can increase their sales through use of direct advertising. This cashing in on current events (see Section 196) is excellent strategy. In this article the retailer is urged to keep a card record not only of prospects but friends of prospects so that following the announcement, say, of the engagement of Miss Virginia Dare, adopted daughter of Mr. and Mrs. J. Barleycorn, the retailer can write an appropriate letter to all her friends.

Helen A. Ballard, in *Printers' Ink* for June 5, 1919, explains the campaign of the Du Pont Fabrikoid Company built around a booklet designed to induce women to become their own upholsterers.

"What Kind of Advertising Do Women Read?" is ably answered in *Printers' Ink* for July 15, 1920, page 137, by Elsie B. Johns. An advertising woman herself, Miss Johns analyzes a current success in the women's field.

CHAPTER XXXV

HOW DIRECT ADVERTISING HAS BEEN USED EFFECTIVELY IN APPEALING TO CHILDREN

477. **The Importance of the Child Market in the Eyes of National Advertisers.**—Paul W. Kearney, formerly associate editor of *Advertising & Selling*, in the issue of that publication for December 20, 1919, quoted the opinions of several national advertisers on the market to boys and girls. Prior to an examination of several typical direct-advertising campaigns, the opinions of some of these leaders in the field will not only be interesting but suggestive.

George S. Fowler, advertising manager Colgate & Company, said: "We believe that the child is the father of the home in a very real way when it comes to the selection of some products within the scope of our line. If you want something to last a lifetime, plant a tree; if you want something to last a thousand years, plant a habit in a child."

Even such an expensive thing as a watch can be bought, or at least its purchase influenced, by children. Robert E. Miller, advertising manager of the Hamilton Watch Company, said with regard to that company's juvenile advertising, that it was done on the basis of "reaching a class of prospective purchasers who will be real purchasers in three or four years, believing that educational work of this character is valuable to us, and that the boy of this age exerts quite a little influence in the purchase of an article so high grade and expensive as a Hamilton watch."

Others quoted by Mr. Kearney in this article, "Making Friends Before You Need Them," were J. A. Priest, Hendee Manufacturing Company; W. P. Aldrich, Westfield Manufacturing Company; J. Noah Slee, Jr., Three-in-One Oil Company; H. B. Kohorn, advertising director Kaynee

Company; J. S. Hinkley, advertising manager Geneva Cutlery Company; H. K. Gilbert, Oliver Typewriter Company; Edward S. LaBart, Wilson & Company; W. S. Stone, Gorham Company; Frank L. Erskine, advertising manager, W. L. Douglas Shoe Company, and F. R. Goodell, president Converse Rubber Shoe Company.

478. **How International Harvester Company Uses Direct Advertising to Get Good Will of the Child.**—Keeping the boy and the girl on the farm has long been a problem, and yet upon it the future welfare of the country depends, in a great measure. What is more natural, then, that a firm whose success is entirely wrapped up in the farm field should undertake a campaign to get the good will of the child and at the same time help the farm by keeping the boy and girl there? *Printers' Ink*, August 16, 1917, page 65, tells the story of a campaign with these objects in view. Direct advertising played an important part. A book was issued which had for its purpose the encouraging of the teaching of agriculture in schools. "The book is filled with cartoons and pictures, which visualize the tragedy of wrong methods of instruction, and show how interesting the study is when practical methods are followed," is the remark of the reporter. At the same time the company had available over a dozen publications suited to the needs of schools, such as "A Pig for Every Boy," "Fly Catechism," "Binder Twine Industry," etc. *Printers' Ink* closes the article with this statement: "The whole effort is a splendid example of the business institution that is not so bent on getting to-day's orders that it forgets about building for the future."

This campaign is only indirectly helpful in selling the company's products, though of course some things can be sold to the children themselves.

479. **Selling the Children and, Through Them, Their Parents.**—One firm selling express wagons to boys found a selling appeal in fostering the organization of "Coaster Clubs," according to an article appearing in *Printers' Ink* for July 29, 1920.

Leopold, Solomon & Eisendrath, Chicago clothiers, makers of Langham-High Clothes for Boys, found as very effective, form letters sent to lists of boys' names furnished by dealers. One little detail found interesting to note was that letters addressed: "Dear Sir"—indicating manhood—were more effective. In this campaign the letterhead carried a reproduction in colors of the company's posters which showed a boy of high-school age in action. The same plan has been used for seven years.

Miss B. Gatzert, in charge of the company's advertising, in commenting on this campaign for *Printers' Ink* (May 30, 1918) said: "One reason why dealers are rather inclined to feature Langham-High clothes is that they realize that the boys not only are likely to patronize them, but also that they influence the purchasing of the whole family."

Wrigley's have for a long time used, first, a Wrigley's "Mother Goose" book, and, later, a "Wrigley Spearmen" book, to reach the kiddies and, through them, their parents, in behalf of Wrigley's chewing gums.

The first-mentioned book, for example, on its title-page bears this dedication under a picture showing five heads, representing ages ranging from about 6 to 60 years:

TO THE CHILDREN
OF THE WORLD
"FROM 6 TO 60"

in the hope that it will serve to pass many a happy hour and
point a way to much beneficial pleasure at small cost in
WRIGLEY'S
this book is dedicated.

While this is the introduction:

When shadows creep and Night is deep,
When all is hushed—and mortals sleep,
The busy elves bestir themselves
With doings strange. Then on the shelves,
In red and gold their story's told
In books for young folks (and for old!).

Of Spearmen queer no tales you hear,
These Happy Friends that bring good cheer!
Throughout the land—on every hand
They toil by *Day*—this Wrigley band—
In cities near, through country drear,
They speed to spread their helpful cheer.

So let *this* little booklet be.
A tribute to *their* industry.

One example of the "Wrigleyized" Mother Goose rhymes will give an idea of the copy appeal of this booklet:

Little Bo-Spear has lost her deer;
Where do you think she'll find them?
There they wander in the Spearmint yonder—
Wagging their tails behind them!

The Western Electric Company in order to utilize the influence of the child put on the market a miniature electric cooking stove. Broad-sides and consumer direct advertising were used in marketing this toy, and in *Printers' Ink* for November 25, 1915, shortly after the campaign was launched, P. L. Thomson said: "Orders from dealers have already been sufficient to indicate the success of the campaign."

R. Winston Harvey, when advertising manager of Craddock-Terry Shoe Company, Lynchburg, Va., said that a letter furnished by them for mailing to mothers, names furnished by their dealers, brought excellent results for the dealers (*Printers' Ink*, December 2, 1915, page 72).

480. What One Bank Accomplished in Appealing to Children.—At the Indianapolis convention of the Associated Advertising Clubs a speaker before the financial advertisers' department told what the Bank of Italy, San Francisco, California, had accomplished in appealing to children. Since 1911 (ten years before) this financial institution had been advertising to children with the two-fold idea that—

First: What interests the children interests the parents;
Secondly: The children of to-day will be the grown folk of to-morrow.

The effect of this advertising has been a gradually increasing interest in the bank throughout the state; an interest that, like the bank's, is compounded each year. At the present time the wisdom of the plan is well recognized.

Twenty-five thousand children have opened accounts with the Bank of Italy for a total of half a million dollars and the boys and girls of ten and eleven at the time the advertising started are now reaching their majority and opening accounts as adults.

481. Effectively Reaching the Student.—College students have passed the "child" stage, though their minds are still in a formative period. It is therefore the part of wisdom of some manufacturers to advertise to them. Take the American Radiator Company, for example. This concern found it profitable, even as far back as 1914, to publish direct advertising aimed at embryonic engineers and architects. The Vacuum Oil Company publishes several booklets and bulletins used as texts in the various technical schools throughout the country.

H. S. Beecher, advertising manager Gillette Safety Razor Company, of Canada, in talking before the Association of Canadian Advertisers in the fall of 1920, gave the details of an extremely effective campaign to high-school graduates. The firm got out a special 96-page booklet on Canada which was sent to the student with a letter. A number of pages was used to advertise Gillettes, without detracting from the book itself. Even girls' names were used! To the girls was sent a letter suggesting that if they were going to give any gentlemen presents they consider the Gillette razor. The company also advertised to the boys' fathers.

482. How Victor Talking Machine Company Invested Nearly \$100,000 a Year to Develop Sales to Schools.—Changing from the strictly commercial angle, the reverse of the shield will be good to look upon. *Printers' Ink* for April 22, 1915, page 17, tells us how the Victor Talking

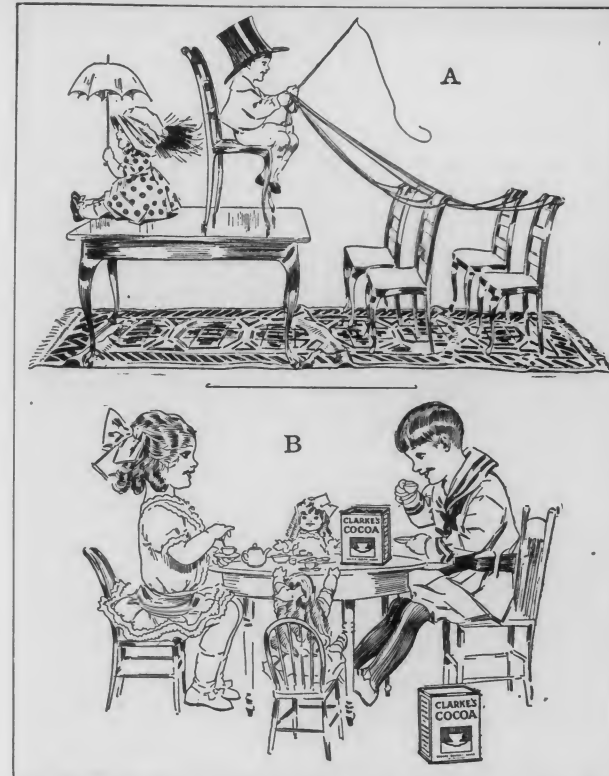


Fig. 133.—Two methods of appealing to the parent through the child. A. Showing children using furniture for play purposes. B. Showing children actually enjoying a product.

Machine Company invested nearly \$100,000 a year to develop sales of talking machines to schools for the use of school children.

Victor started this work in 1911, but the campaign did not get well under way until 1915, at which time the company was mailing nearly 3,000,000 pieces a year for this purpose. One mailing list alone contained 55,000 names. At that time schools in more than 3,500 cities were using Victor machines. In some cities there were several hundred victrolas in the schools. In keeping with what has been related before in this chapter of the appeal to parents through their children, it is easy to realize that after children have listened to a Victor concert they will go home and say: "I heard Melba and Caruso sing to-day on the Victrola." Even though the schools have purchased the machines, yet the advertising value becomes more and more cumulative.

"One of the strong factors in the work," says *Printers' Ink*, "was a booklet called 'A New Correlation.' This was sent free upon request. The booklet presented a history of music from the time of Moses to the present. It pointed out what was most important from the Victor viewpoint—how the talking machine might be used in every department of the school work to correlate music with other subjects."

The book gave valuable hints on how to use the Victor in all departments. It also made appropriate suggestions on how to use the Victor in connection with closing-day exercises and the like. H. C. Brown, who described the campaign to *Printers' Ink*, declared that after the publication of the book the company's sales to schools were greater than ever before.

483. How Pictures Can Be Used to Appeal to Children.—As is universally known, children are easily appealed to by use of pictures. That is why you will find in Fig. 133 two different suggestions showing methods and effects of the child appeal. These illustrations are given through the courtesy of the Ethridge Association of Artists.

APPENDIX A

STANDARD BOOKLET, CATALOGUE, HOUSE ORGAN, ALMANAC, AND PORTFOLIO SIZES, TOGETHER WITH
STANDARD SIZES FOR FORMS

484. What the Use of Standard Sizes Means to Direct Advertisers.—The term "standard sizes" for booklets, catalogues, house organs, almanacs, portfolios, as well as stationery and office forms, refers to certain standard sizes of paper which cut, print, and, in the case of booklets, catalogues, etc., fold *without waste*.

The direct advertiser can make a catalogue, booklet, or folder of almost any size within reason, if he insists, but the freak or odd sizes mean troublesome printing, perhaps hand folding in many cases, and special runs of paper at increased costs.

485. Twenty-two Standard Booklet, Catalogue, House-organ, Almanac, and Portfolio Sizes.—The twenty-two standard sizes (page 570) refer to the *trimmed page size*, after allowing $\frac{1}{8}$ -inch trim at the top and $\frac{1}{4}$ -inch trim at bottom and front:

If a size of 6 x 9 is desired, for example, your printer simply trims off an extra $\frac{1}{8}$ inch on the long side of the 6 x 9 $\frac{1}{8}$ booklet referred to in the table on page 570. If 7 $\frac{1}{2}$ x 10 $\frac{3}{8}$ is desired, an extra $\frac{1}{4}$ -inch off the shorter side, and so on. All trims beyond the necessary $\frac{1}{8}$ at top and $\frac{1}{4}$ at bottom and front are *waste*—the purchaser pays for the paper by the pound and this waste goes into the paper-baler of the printer.

486. Seventeen Standard Sizes for Stationery, Office Forms, and Mailing Slips.—The table on page 571 is figured on the use of a sheet of 22 x 34 bond paper, for stationery, office forms, and inexpensive mailing slips, some

| Page Size | Paper Sheet Size Body Cuts from | Number Pages Signatures | Cover Sheet Size | No. Covers |
|-----------|---------------------------------|-------------------------|------------------|------------|
| 3 x 6 | 25 x 38 | 24 | 20 x 26 | 12 |
| 3¼ x 5½ | 28 x 44 | 8, 16, 32 | 23 x 33 | 18 |
| 3¾ x 5½ | 32 x 44 | 8, 16, 32 | 23 x 33 | 16 |
| 3⅝ x 6⅝ | 28 x 44 | 24 | 23 x 33 | 12 |
| 3¾ x 6⅞ | 32 x 44 | 24 | 23 x 33 | 12 |
| 4½ x 5⅞ | 25 x 38 | 8, 16, 32 | 20 x 26 | 8 |
| 3⅞ x 7¼ | 33 x 46 | 24 | 23 x 33 | 12 |
| 4 x 9⅞ | 25 x 38 | 24 | 20 x 26 | 6 |
| 5 x 6⅝ | 28 x 42 | 8, 16, 32 | 23 x 33 | 9 |
| 5¼ x 6⅝ | 28 x 44 | 8, 16, 32 | 23 x 33 | 9 |
| 4½ x 8 | 25 x 38 | 24 | 20 x 26 | 6 |
| 5¼ x 7⅝ | 32 x 44 | 8, 16, 32 | 23 x 33 | 8 |
| 5½ x 7⅞ | 33 x 46 | 8, 16, 32 | 23 x 33 | 8 |
| 4⅝ x 10⅝ | 28 x 44 | 24 | 23 x 33 | 6 |
| 5¼ x 8⅞ | 28 x 44 | 24 | 23 x 33 | 6 |
| 5¼ x 10¼ | 32 x 44 | 24 | 23 x 33 | 6 |
| 6 x 9⅞ | 25 x 38 | 8, 16, 32 | 20 x 26 | 4 |
| 6¾ x 10⅞ | 28 x 42 | 8, 16, 32 | 23 x 33 | 4 |
| 6¾ x 10⅝ | 28 x 44 | 8, 16, 32 | 23 x 33 | 4 |
| 7¾ x 10⅝ | 32 x 44 | 8, 16, 32 | 23 x 33 | 4 |
| 8 x 11⅞ | 33 x 46 | 8, 16, 32 | 23 x 33 | 4 |
| 9¼ x 12⅞ | 25 x 38 | 8, 16 | 20 x 26 | 2 |

package inserts, and the like. See Appendix C for sizes of other papers upon which these might also be printed. These sizes cut without waste. In this table no folding is considered:

| Size of Piece Finished | Cuts out of One Sheet | Printing Combination | 1000 Forms Require† |
|------------------------|-----------------------|----------------------------|---------------------|
| 4¼ x 3¾ | 48 | 1, 2, 4, 8, 12, 24, 48 up | 21 sheets |
| 2¼ x 5½ | 48 | 1, 2, 4, 8, 12, 24, 48, up | 21 " |
| 5½ x 4¼ | 32 | 1, 2, 4, 8, 16, 32 up | 31 " |
| 5¾ x 3¾ | 36 | 1, 2, 4, 6, 18, 36 up | 28 " |
| 7½ x 2¾ | 36 | 1, 2, 3, 6, 12, 18, 36 up | 28 " |
| 7½ x 3¾ | 27 | 1, 3, 9, 27 up | 37 " |
| 7½ x 4¼ | 24 | 1, 2, 4, 6, 12, 24 up | 41 " |
| 8½ x 3¾ | 24 | 1, 3, 4, 6, 12, 24 up | 41 " |
| 8½ x 5½ | 16 | 1, 2, 4, 8, 16 up | 62 " |
| 5¾ x 5½ | 24 | 1, 2, 4, 8, 12, 24 up | 41 " |
| 5¾ x 7½ | 18 | 1, 2, 3, 9, 18 up | 55 " |
| 8½ x 7½ | 12 | 1, 2, 6, 12 up | 83 " |
| 11½ x 3¾ | 18 | 1, 2, 6, 18 up | 55 " |
| 11 x 4¼ | 16 | 1, 2, 4, 8, 16 up | 62 " |
| 11½ x 5½ | 12 | 1, 2, 4, 12 up | 83 " |
| 11½ x 7½ | 9 | 1, 3, 9 up | 111 " |
| 8½ x 11 * | 8 | 1, 2, 4, 8 up | 125 " |

* This is the regular (standard) size for single-page letterheads.

† This column will be especially helpful when ordering paper for single and multiple-page letterheads.

APPENDIX B

STANDARD ENVELOPE SIZES

487. While these sizes are not uniform with all manufacturers, they are nearly so and will be helpful when planning direct advertising:

COMMERCIAL

| | Size in Inches | Size in Inches |
|---------------------|-----------------------------------|----------------|
| No. 3 | 2 $\frac{3}{8}$ x 4 $\frac{3}{8}$ | |
| No. 4 | 2 $\frac{7}{8}$ x 5 $\frac{1}{4}$ | |
| No. 5 | 3 $\frac{1}{8}$ x 5 $\frac{1}{2}$ | |
| No. 6 | 3 $\frac{3}{8}$ x 6 | |
| No. 6 $\frac{1}{4}$ | 3 $\frac{1}{2}$ x 6 | |
| No. 6 $\frac{3}{4}$ | 3 $\frac{5}{8}$ x 6 $\frac{1}{2}$ | |

OFFICIAL

| | Size in Inches | | Size in Inches |
|---------------------|-----------------------------------|---------|------------------------------------|
| No. 7 | 3 $\frac{3}{4}$ x 6 $\frac{3}{4}$ | No. 10* | 4 $\frac{1}{8}$ x 9 $\frac{1}{2}$ |
| No. 7 $\frac{1}{2}$ | 3 $\frac{7}{8}$ x 7 $\frac{1}{2}$ | No. 11* | 4 $\frac{1}{2}$ x 10 $\frac{3}{8}$ |
| No. 8 $\frac{1}{2}$ | 3 $\frac{7}{8}$ x 8 $\frac{3}{8}$ | No. 12* | 4 $\frac{3}{4}$ x 11 |
| No. 9* | 3 $\frac{7}{8}$ x 8 $\frac{3}{8}$ | No. 14 | 5 x 11 $\frac{1}{2}$ |

* Also referred to as "Legal" envelopes.

BARONIAL

| | Size in Inches | | Size in Inches |
|-------|------------------------------------|---------------------|-----------------------------------|
| No. 4 | 3 $\frac{3}{8}$ x 4 $\frac{1}{16}$ | No. 5 $\frac{1}{2}$ | 4 $\frac{3}{4}$ x 5 $\frac{5}{8}$ |
| No. 5 | 4 $\frac{1}{8}$ x 5 $\frac{1}{8}$ | No. 6 | 5 x 6 |

STANDARD ENVELOPE SIZES

BANK

| | Size in Inches | | Size in Inches |
|-------|------------------------------------|-------|---------------------|
| No. 6 | 4 $\frac{1}{8}$ x 6 $\frac{1}{4}$ | No. 8 | 5 x 7 $\frac{1}{2}$ |
| No. 7 | 4 $\frac{1}{16}$ x 7 $\frac{1}{8}$ | | 5 x 6 |

COIN

| | Size in Inches | | Size in Inches |
|---------------------|-----------------------------------|---------------------|-----------------------------------|
| No. 1 | 2 $\frac{1}{4}$ x 3 $\frac{1}{2}$ | No. 5 | 2 $\frac{7}{8}$ x 5 $\frac{1}{4}$ |
| No. 3 | 2 $\frac{1}{2}$ x 4 $\frac{1}{4}$ | No. 5 $\frac{1}{2}$ | 3 $\frac{1}{8}$ x 5 $\frac{1}{2}$ |
| No. 4 $\frac{1}{2}$ | 3 x 4 $\frac{7}{8}$ | | |

DRUG

| | | | |
|-------|------------------------------------|-------|------------------------------------|
| No. 1 | 1 $\frac{3}{4}$ x 2 $\frac{7}{8}$ | No. 3 | 2 $\frac{5}{16}$ x 3 $\frac{5}{8}$ |
| No. 2 | 2 $\frac{1}{16}$ x 3 $\frac{1}{2}$ | | |

PAY

| | | | |
|-------|-----------------------------------|---------------------|----------------------|
| No. 2 | 2 $\frac{1}{2}$ x 4 $\frac{1}{4}$ | No. 1 $\frac{1}{2}$ | 2 $\frac{7}{16}$ x 4 |
|-------|-----------------------------------|---------------------|----------------------|

PHOTOGRAPH (Open End)

| | | | |
|---------|------------------------------------|-----------------------|-----------------------------------|
| Cabinet | 4 $\frac{1}{16}$ x 7 $\frac{1}{4}$ | Wide Imperial Cabinet | 5 $\frac{3}{8}$ x 7 $\frac{1}{2}$ |
| | | Royal | 5 $\frac{1}{4}$ x 8 |

PORTFOLIO

| | | | |
|-------|-----------------------------------|-------|------------------------------------|
| No. 1 | 5 $\frac{1}{2}$ x 8 $\frac{5}{8}$ | No. 3 | 6 $\frac{1}{8}$ x 9 $\frac{1}{16}$ |
| No. 2 | 6 $\frac{1}{4}$ x 8 $\frac{5}{8}$ | | |

CATALOGUE

| | | | |
|---------------------|-----------------------------------|-------|------------------------------------|
| No. 1 | 6 x 9 | No. 2 | 6 $\frac{1}{2}$ x 10 |
| No. 1 $\frac{1}{2}$ | 6 $\frac{1}{4}$ x 9 $\frac{1}{2}$ | No. 3 | 7 x 10 |
| No. 1 $\frac{3}{4}$ | 6 $\frac{1}{2}$ x 9 $\frac{1}{2}$ | No. 6 | 7 $\frac{1}{2}$ x 10 $\frac{1}{2}$ |

APPENDICES*

GOTHIC FLAPS
(Low pointed flap—open side)

| | | | |
|-----------|--------------------------------------|-----------|------------------------------------|
| Regal | $3\frac{1}{16} \times 5\frac{1}{2}$ | Sultan | $3\frac{1}{2} \times 6$ |
| Malta | $3\frac{3}{8} \times 5\frac{1}{16}$ | Sovereign | $3\frac{3}{8} \times 6\frac{1}{2}$ |
| Winthrop | $3\frac{3}{8} \times 5\frac{3}{4}$ | Monarch | $3\frac{3}{8} \times 7\frac{1}{2}$ |
| Gladstone | $3\frac{1}{16} \times 5\frac{1}{16}$ | | |

WALLET FLAPS
(Square flap—open side)

| | | | |
|-----------|--------------------------------------|---------|------------------------------------|
| Lakewood | $3\frac{3}{8} \times 5\frac{3}{16}$ | Lenox | $3\frac{1}{2} \times 6$ |
| Aylesford | $3\frac{3}{8} \times 5\frac{3}{8}$ | Court | $3\frac{3}{8} \times 6\frac{1}{2}$ |
| Astor | $3\frac{1}{16} \times 5\frac{1}{16}$ | Viceroy | $3\frac{3}{8} \times 7\frac{1}{2}$ |
| Vogue | $3\frac{1}{16} \times 5\frac{1}{2}$ | | |

THEATER TICKET

| | | | |
|-------|--------------------------------------|-------|------------------------------------|
| No. 3 | $1\frac{1}{16} \times 4\frac{7}{16}$ | No. 4 | $2\frac{1}{8} \times 4\frac{3}{4}$ |
|-------|--------------------------------------|-------|------------------------------------|

POLICY
(Open and Official)

| | | | |
|--------|------------------------------------|--------|-------------------------------------|
| No. 9 | 4×9 | No. 11 | $4\frac{1}{2} \times 10\frac{3}{8}$ |
| No. 10 | $4\frac{1}{8} \times 9\frac{1}{2}$ | | |

APPENDIX C

STANDARD WEIGHTS, SIZES, AND NAMES OF PAPERS

488. What is Meant By "Substance Weight" of Paper.

—About the latter part of 1916 the paper mills throughout the country standardized the weights of bond and ledger papers, using as a basis the folio sheet (17 x 22).

This standardization conforms technically to standard substance numbers and it has been adopted generally.

Under this arrangement the standard basic weights for folio sheets (17 x 22 inches) are 13, 16, 20, 24, 28, 32, 36, 40, and 44 pounds to the ream—500 sheets. The substance number: i. e., the weight per ream folio, is now universally used to indicate the basic weight, *regardless of the size of the sheet*.

For example, if an advertiser using a sheet of bond or ledger paper, 17 x 22—20, desires to supplement this with a sheet IDENTICAL IN THICKNESS AND WEIGHT PER SQUARE INCH but of the size 19 x 24 inches, he will order the same stock size, 19 x 24, No. 20—20 being the SUBSTANCE NUMBER used to designate all papers of 20-pound folio weight.

This standardization in practical operation has meant that the bond-paper mills concentrated on only four standard thicknesses—substance numbers, 13, 16, 20, and 24. It has meant to the advertiser the easier figuring of paper stocks.

489. To Find the Equivalent Weight of Paper in Another Size.—Suppose you have a ream of paper, 17 x 22, which weighs 20 pounds, what would be the weight of a ream of similar paper but in size 22 x 34?

You work it out this way:

$$\begin{array}{rcl} 17 \times 22 & : & 22 \times 34 \quad :: \quad 20 \text{ pounds} \quad : \quad ? \text{ pounds} \\ 22 \times 34 \times 20 & & \\ \hline 17 \times 22 & & = 40 \text{ pounds} \end{array}$$

Or, take another example: if your stock is 24 x 36—20 pounds, what is the equivalent weight in size 32 x 44?

$$\begin{array}{l} 24 \times 36 = 864 \text{ sq. in.} \\ 32 \times 44 = 1,408 \text{ sq. in.} \\ 1,408 \times 20 = 28,160 \\ 28,160 \div 864 = 32 \frac{512}{864} \\ 24 \times 36 = 20 \text{ lbs. is equivalent to } 32 \times 44 = 33 \text{ lbs.} \end{array}$$

490. Standard Sizes and Weights of Bond and Writing Papers.—(a) The following table also holds true of sizes for ledger papers (largely used for account books, statements made on machines, etc.), though there are also several other sizes of ledger papers, and some of the weights differ:

| Size in inches | | Substance Number | | | |
|----------------|-------------------|------------------|-----|-----|-----|
| | | 13 | 16 | 20 | 24 |
| 17 x 22 | Pounds per ream = | 13 | 16 | 20 | 24 |
| 22 x 34 | " " " | = 26 | 32 | 40 | 48 |
| 19 x 24 | " " " | = 16 | 19½ | 24½ | 29½ |
| 17 x 28 | " " " | = 16½ | 20½ | 25½ | 30½ |

(b) Names are also used for certain sizes of bonds, writings, and ledger papers, but the use of names has largely been replaced by standardized sizes, so we shall give only the four names frequently referred to at this time, with the corresponding sizes:

| | |
|--------------------|----------------|
| Folio | 17 x 22 inches |
| Double cap | 17 x 28 |
| Royal | 19 x 24 |
| Double folio | 22 x 34 |

491. Standard Sizes and Weights of Cover Papers.—It is only within the last year (1920) that cover papers have been restandardized on a new basis as follows:

| Size in Inches | | Substance Number | | | | | |
|----------------|-------------------|------------------|-----|-----|-----|-----|-----|
| | | 35 | 50 | 65 | 80 | 100 | 130 |
| 20 x 26 | Pounds per ream = | 35 | 50 | 65 | 80 | 100 | 130 |
| 23 x 33 | " " " | = 51 | 73 | 95 | 117 | 146 | 190 |
| 26 x 40 | " " " | = 70 | 100 | 150 | 160 | 200 | 260 |

492. Standard Sizes and Weights of Book Papers.—The following are the sizes most popular. Several other sizes are manufactured and where the run is sufficiently large a saving can sometimes be made in ordering one of the odd sizes seldom used or infrequently made.

| Size in Inches | | Substance Number | | | | | | | | | |
|----------------|-------------------|------------------|-----|-----|-----|-----|-----|-----|-----|--|--|
| | | 50 | 60 | 70 | 80 | 90 | 100 | 110 | 120 | | |
| 25 x 38 | Pounds per ream = | 50 | 60 | 70 | 80 | 90 | 100 | 110 | 120 | | |
| 28 x 42 | " " " | = 60 | 70 | 80 | 90 | 100 | 110 | | | | |
| 32 x 44 | " " " | = 70 | 80 | 100 | 120 | 140 | | | | | |
| 38 x 50 | " " " | = 100 | 120 | 140 | 160 | 180 | 200 | 220 | 240 | | |

493. Standard Bookbinders' Sizes.—Occasionally reference is made to bookbinders' sizes. The following are standard, having reference to the actual measurement of the boards:

| | | |
|----------|-------|----------|
| | 32mo | 3⅛ x 4⅝ |
| | 18mo | 3⅞ x 6⅛ |
| | 16mo | 4¼ x 6⅞ |
| | 12mo | 4¾ x 7⅞ |
| Crown | 8vo * | 5½ x 8¾ |
| Regular | 8vo * | 6 x 9¾ |
| Royal | 8vo * | 6⅞ x 10⅞ |
| Imperial | 8vo * | 7½ x 11⅞ |
| Quarto | | 8¼ x 12⅞ |

* Octavo.

APPENDIX D

A TYPICAL MARKET ANALYSIS

494. The Part an Analysis Plays.—As we found set forth in Chapter VIII, the effective advertising of any product, especially a new one, often requires exhaustive analysis among the different classes of trade which are to be influenced by the direct advertising—or other forms for that matter—or which will be affected by the sales and advertising policy.

Often such an analysis not only determines the policy for the advertising, but may decide the characteristics of the product to be made, its method of packing and labeling, the discounts to be allowed the trade, and many other points that it is well to solve correctly before the advertising campaign starts rather than to make changes in a faulty policy later on.

495. A Hypothetical Investigation.—Through the courtesy of A. W. Landsheft, of Buffalo, we will illustrate what we mean by market analysis by considering a hypothetical case of a manufacturer who intends to make a soft drink and sell it nationally, in competition with the only other nationally advertised drink of the same kind on the market. He intends to make his drink a strictly quality proposition, selling it for three or four times as much as the local bottler gets for a similar beverage. Let us suppose that the name of the other competing, advertised drink is "Cold Spray," and that it can be used not only by itself but for compounding with other drinks. Also let us assume that this manufacturer is to meet strong competition from foreign beverages of the same kind, put up in distinctive

A TYPICAL MARKET ANALYSIS

foreign containers. The question in Sections 496 to 500, inclusive, will bring out the kind of information such a manufacturer would want, we believe.

The first step will be to find out what jobber or jobbers handle Cold Spray in Buffalo—the city we are investigating—and call on them.

If only one jobber handles Cold Spray in Buffalo, we will have to find out if it is because the Cold Spray people work on the "sole distributor" plan or whether they get other jobbers in Buffalo if they can.

496. Questions to Ask the Jobber in Market Analysis.—The following questions, of course, do not apply for every line of business but are the ones which might be used to uncover data asked for in the questions raised in Section 495.

What is the proportion of your sales to retail dealers and what proportion to hotels?

Do the Cold Spray people sell direct to large hotels or through the distributor?

Does the Cold Spray Company sell wholesale beverage houses direct or through the distributor?

To what kind of stores do you sell Cold Spray, and how many of each kind?

Get statistics to find out how many stores of each kind there are in the city, to determine their percentage of distribution in each class.

Which store classes buy most?

In what sections of the city are most of the stores located to which you sell Cold Spray?

How do your sales run by seasons—spring, summer, fall, winter?

What advertising methods have the Cold Spray people used to introduce their product to retail stores, etc., and to the consumer?

How is Cold Spray packed?

At what price does it sell to the trade—what is the resale price?

Do the Cold Spray people work on any sliding scale of discount, depending on the quantity bought in a given period?

497. Questions to Ask the Retail Dealers.—It is, of course, patent that some of these questions, as well as some of those in the preceding section, are never asked; they are answered from other sources of information:

How long have you handled Cold Spray?

How much do you sell?

How does the trade run by seasons?

Have you noticed a consistent increase in sales after Cold Spray is once introduced and becomes known to your trade?

Do you find that sales of Cold Spray show a consistent increase and also find that the line is a successful one to handle?

Do you think that your customers have noticed the difference in quality between Cold Spray and the ordinary drink of the same kind and for this reason have asked for it?

What advertising methods have the Cold Spray people employed to introduce the beverage to the trade?

If you sell to two kinds of neighborhoods, high-class residential and secondary residential, which class buys the most—just how do your sales “break” to these two classes?

How much Cold Spray do you sell in a year?

In what quantities do you buy Cold Spray?

What is your profit? Do you consider that profit fair and reasonable?

In your opinion, is most of the Cold Spray you sell used straight as a beverage or for mixed drinks?

Have you any suggestions on how a manufacturer of a drink such as Cold Spray could help you to sell more of his product to your trade?

498. Questions to Ask the Hotels, Cafés, and Other Distributors of That Class.—These questions offer suggestions apropos a long line of products as well as a soft drink; hotels, cafés, pullman cars, etc., distribute a wide range of products nowadays.

Why do you serve a beverage of the character of Cold Spray?

Is it because of any real distinction of quality that the patron is able to detect?

Do you serve Cold Spray because of the appearance of the container?

Is one of your reasons for selling it high carbonation or the permanency of the sparkle?

Do you serve it because it is advertised and for that reason is in public favor?

How much do you pay for Cold Spray—for the ordinary beverage of the same kind?

What is your opinion of the comparative quality of Cold Spray and an imported beverage of a similar kind? Just how would you describe the difference, if any?

What do you pay for an imported beverage of the same type?

Why do you serve it?

Do you think the popularity of imported beverages of the character of Cold Spray is due to a craze for something “imported” or because of real discrimination on the part of the public to be able to tell that the imported beverage is better?

Do you find that advertising of a product materially helps your trade or do you consider that the prestige of your institution, which gives a product your personal recommendation, is more important?

Supposing a manufacturer were to make a beverage of the character of Cold Spray superior to any imported article, put it up as fancy as the imported articles and make his labels and everything about his package carry the foreign look, do you think he could switch the preference for the foreign article to his product, providing he backed it up with a strong campaign of advertising?

499. Questions to Bottlers.—Where a converter steps in the chain of sale you have a situation like the bottler in the beverage business, and so these questions will be helpful.

Do the Cold Spray people put up their drink in extract form?

Do you use this extract and compound the beverage yourself?

Do you consider that you can get as good results this way as the Cold Spray people do?

Investigator should try Cold Spray made from the extract by bottlers and that put up in bottles by the Cold Spray people and see if he can detect the difference. *Investigator* may also ask several friends to make the same test.

500. Questions for Consumers.—Of course extreme care must be used in asking anyone questions in a trade or market analysis, otherwise the very manner of asking the question will bring back the answer you wish instead of the facts. This care must be exercised even more when asking consumers who have little or no interest in your product:

- Do you drink a beverage of the nature of Cold Spray?
- Do all the members of the family drink it?
- Do you prefer any other soft drink?
- Do you serve it only when "company" calls, or is it served to the family at all times?
- How often do you serve it? Do you ever serve it with meals?
- How often do you buy it, and in what quantities?
- From whom do you buy?
- How many different makes of beverages of the nature of Cold Spray have you tried?
- Which do you like the best?
- Why do you prefer it?
- What points appeal to you most in a beverage of the character of Cold Spray—
 1. Strength.
 2. Medium strength.
 3. Mildness.
 4. Pronounced natural flavor.
 5. Fruity flavor.
 6. High carbonation or sparkle.
- Do you use anything similar to Cold Spray for mixed drinks or do you drink that itself as a beverage?
- Do you or any members of your family ever order a beverage of the character of Cold Spray at soda fountains, cafés, etc.?
- Do you or they specify the make? If so, what make and why?

APPENDIX E

A TEST CHART OR YARDSTICK FOR DIRECT ADVERTISING

501. A Chart that Will Help You to Check Up Both Plan and Copy.—Through the coöperation of the Ross-Gould Company, St. Louis, Mo., we are able to reproduce the following time-tested yardstick or check-up chart for direct advertising. It may be used in checking up both copy and the plan itself.

THE PROPOSITION

- Make it:
 - Attractive.
 - Exclusive.
 - Superior.
 - Impelling.

2. Arousing interest.
3. Creating desire.
4. Convincing judgment.
5. Securing action.

STATEMENT OF THE PROPOSITION

- Make it:
 - Clear.
 - Attractive.
 - Convincing.
 - Concise.

ATTENTION

Use one or more of:

- Isolation.
- Perception of advantage.
- Novelty of:
 - Idea.
 - Statement.
 - Form.
- Proposition.

TERMS OF PAYMENT AND DELIVERY

- Make them as:
 - Attractive,
 - Different,
 - Acceptable
 - as possible.

INTEREST

Use one or more of:

- Human appeal.
- Self-interest (reader's).
- Promise of satisfying in best manner some strong need or desire of the reader.
- Interesting style.

SEQUENCE OF PRESENTATION

- Put it in the order of:
 1. Attracting attention.

| DESIRE | ACTION |
|--|--|
| Copy should strongly depict: Pleasure of gratification. Pain of denial, or both. | Make it desirable to act quickly by: Special offers. Time limit. Quantity limit. Prizes. Premiums. |
| JUDGMENT | LINE OF LEAST RESISTANCE |
| (Intellectual doubts) Copy should remove skepticism by: Recommendations. Testimonials. Guaranties. Money-back offers. Trial offers. Demonstrations. Samples. Explanation of working details. Length of service. Offers to prove. Comparisons. Reputation of seller. Prominence of users. Number of users. | Make it easy to act quickly by: Return envelopes. Return cards. Order blanks. Specific suggestions what to say or do. Make everything as easy to do as possible. Easy reading. Easy understanding. Easy action. Easy pay. |
| OBJECTIONS | PRINCIPLES OF FAVORABLE IMPRESSION |
| Copy should answer such objections as: "Won't," "Can't," "Oughtn't to" buy this. Cite: Price, Value Terms, Credit, Discount, Premium, Exchange Privilege, Extra Service— repairs, etc. Anticipate other vital objections, since piece has no chance to answer objections like the personal salesman has. | Create most favorable atmosphere in copy as a whole and in each part. PRINCIPLES OF HARMONY Fitness of: Language, Appeal, Paper, Art, etc., To the character of the: Prospect. Proposition. Seller. Time. Place. |

| | |
|---|--|
| HUMAN PREJUDICES | Form of arrangement. |
| Avoid: | Correct use of figurative language: |
| Egotism. | Similes. |
| Rank exaggeration. | Metaphors. |
| Debatable statements. | Antitheses, etc. |
| Prejudices peculiar to class addressed, such as those of: | GENERAL TONE |
| Age. | Natural. |
| Nationality. | Strong. |
| Sex. | Positive. |
| Occupation. | Convincing. |
| Social status. | Impelling. |
| CONDENSATION | STYLE |
| Elimination of: | Bright. |
| Verbosity. | Interesting. |
| Tautology. | Rapid, or |
| Irrelevancy. | Learned, or |
| Undue repetition of thought. | Impressive, according to proposition. |
| CORRECTNESS OF LANGUAGE AND FORM | OTHER CONSIDERATIONS |
| Grammar. | (Other similar considerations as to copy and plans arising from special requirements of each individual case.) |
| Orthography. | |
| Punctuation. | |
| Paragraphing. | |

502. Advertising Efficiency Tests.—A part of the working equipment of the writer is a miniature booklet published years ago by the Burroughs Adding Machine Company. It has been used until it is literally falling to pieces as this is written. The writer believes the tests it contains should, for their helpfulness, be recorded here:

IS IT "NATURAL"?—Copy must talk as the best salesman would talk if he were presenting the argument you are going to make. Therefore talk not as a dictionary, but talk as a *man*, sincerely, pointedly, and in a way to reflect the *style* of the self-respecting men of this Company.

DOES IT HAVE A "POINT" OF CONTACT?—When you write copy to a small retailer, don't talk to him about loose-leaf ledgers, departmental forms, statistical comparisons, etc.,

but find out what his bookkeeping troubles are. Get the point of contact, by showing him you understand *his* troubles, and have a remedy that is cheap and effective.

"OLD" FRIENDS AND NEW.—Before you put any money and time on developing a new idea for an advertisement, look over every piece of advertising we have, to see if the new idea is sufficiently different from what we have, to make it worth while. Don't waste your time duplicating advertising which while old to us is new to the man who never saw it.

IS IT "SPECIFIC"?—Every piece of copy must be specific, not only in the claims it makes for the Company, or for the Machines, but in the point of attack; that is to say, you must select some specific thing about the kind of business you are approaching.

Know something about that business, then hitch that knowledge of the P. B.'s condition up to your own. The advertisement must deal with these conditions as they are, and not as they ought to be.

IS IT "TIMELY"?—The advertisement must be timely, from the standpoint of the man to whom you are speaking. If you are dealing with inventories, find out what time of the year the business makes its inventories. See that the copy is in harmony with the present conditions in the line of business to which you are appealing, and don't be afraid to send out letters asking for information from our Users in the lines of business you wish to interest.

"SINGLENES" OF PROPOSITION.—Never write an advertisement until you have a clean-cut idea of what you want to accomplish. We have no money to spend on mere words. Get clear in your mind what particular thing you wish to accomplish—then stick to that one thing from start to finish. Don't start out with a talk about time-saving in a retail store, and end up with a hallelujah chorus on "how big we are."

CAN YOU "PROVE" IT?—In other words, is it authoritative? Get your facts so that you can drive them home. Don't be knocked off your feet by competition. Assume that your mission is best—talk as if it were best—believe that it is best, and be prepared to back it up. Be confident in what you say, but don't be boastful. Be proud of the record of

our Company, but don't attempt to overwhelm a man with big type and facts he cannot comprehend.

DOES IT "CONFORM" TO THE "POLICY" OF THE HOUSE?—Every concern, including this one, has a *policy*, more or less well defined. This policy is expressed in the unrecorded sentiments and attitude of the House, of the Directors and the Managers. This *policy* should be reflected in the advertising because it gives it a personality.

WOULD YOU "BELIEVE" IT?—Good advertising has an element of what is called *plausibility*—that is to say, *it rings true*. It is a quality which makes people believe what you say. It doesn't talk as though you were bluffing, or as if you were trying to make a big effect out of a little fact. Therefore, write your copy so that it sounds plausible. A good way to test plausibility is to read it to somebody. If he asks, "Is that so?"—then rewrite your copy.

"SHOW" THE GOODS.—We are advertising Burroughs Bookkeeping Machines—that is our limitation—just as there must be a frame to every picture, so there must be a picture of a Burroughs in every advertisement we issue. We want publicity for the machine, whether any one reads the advertisement or not.

The difference between advertising and publicity is: advertising makes you think—publicity makes you see.

The writer presumes these were the product of E. St. Elmo Lewis and if so makes acknowledgment here to what these tests have meant to him over a period of many years.

APPENDIX F

STANDARD SPECIFICATIONS FOR ORDERING PRINTING

503. **Specifications Eliminate Altercations.**—Too frequently a printer is asked to estimate on a job of printing and has no idea just what he is going to furnish. The client may have an even more hazy idea. Where printing is ordered according to specifications, clear and explicit in every detail, there are no possible grounds for errors, misunderstandings, or altercations.

The following is a standard form of specification used when competitive bids are asked for by an advertiser:

SPECIFICATIONS FOR PRINTING

ART STEEL COMPANY
NEW YORK CITY

SUBJECT: "Art Steel Age," No. 10. Art Steel Co., New York, N. Y.
SIZE: 6 x 9 inches, upright.
PAGES: 24 pages with flush cover.
STOCK: Inside pages: Dill & Collins Co.'s India Tint, coated two sizes, 25 x 38—80 lbs. Eagle-A Paradox "Fox Brown," 20 x 26.
ILLUSTRATIONS: As per dummy layout, made from photos supplied by us, retouched in the best possible manner to bring out the details of the subjects; all art work to have our final O. K. before plates are made. Half-tones to be 133-screen, deeply etched and well finished, square or vignette, as indicated in dummy; line

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STANDARD SPECIFICATIONS

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plates to be deeply etched on copper; sizes of all plates to be as indicated in dummy.

COVER DESIGN: To be selected from sketch submitted by successful bidder, such sketch to be made to meet our approval and the final drawing to have our O. K. before plates are made.

COMPOSITION: (Inside): Inside pages to be in accordance with dummy layout; type page to be 4 x 7 inches, surrounded with page rule 4½ x 7½ inches; folio number outside of rule; type face of text 10-point Caslon old style; captions for plates to be in 8-point Caslon old style; headings and subheadings to be in larger size heavy-faced type of appropriate style, upper and lower case; logotype of words "Art Steel" to be used wherever these words appear in text, or captions, or heads; printer to submit a specimen page showing type, border, and layout for our approval before proceeding with all the composition.

COMPOSITION: (Cover): Second, third, and fourth cover pages to be blank; front cover to be embossed from plates made from approved cover design.

PRESS WORK: Inside pages: two colors; all type matter and plates to be in black; page border in a tint to be selected by us from sample pages submitted. Cover: to be embossed and printed in two colors, to be selected from samples submitted.

PROOFS: Three sets of all proofs to be submitted to us, press proofs to be shown for our O. K. before the job is run.

BINDING: Saddle-stitched with two wires.

WRAPPING: To be wrapped in packages of 100, with title and quantity marked on wrapper.

DELIVERY: At our office, 471 Fourth Ave., New York. 15 days.

QUANTITY: Ten thousand (10,000); proportional allowance

- to be made for over-run or under-run not to exceed 10 per cent.
- QUALITY: The best quality of work is required throughout.
- PRICE: Quotations to be made as follows:
- (a) On job as here specified complete.
 - (b) Allowance if only one color is used on inside pages.
 - (c) Allowance if cover is not embossed.
- Bidder to state hour rate for author's alterations, both hand and machine, statement of such charges to be submitted with each set of proofs.

BIBLIOGRAPHY AND ACKNOWLEDGMENTS

504. **Bibliography.**—Prior to this work, but three books devoted to the subject of direct advertising have been published:

"Building your Business by Mail," by W. G. Clifford, now being sold by Addressograph Company, Chicago, Ill. 448 pages.

"Intensive Selling," by Flint McNaughton, published by Selling Aid, Chicago. 144 pages.

"Principles and Practice of Direct Advertising," an advertising book of 190 pages, by Charles A. MacFarlane, was published in 1915 by the Beckett Paper Company, Hamilton, Ohio, but we understand that it is now out of print.

Valuable references or chapters on direct advertising will be found in the following works:

Unit X of complete Business English course of the Business Training Corporation, New York, is devoted to the subject of direct advertising. With the exception of one chapter on letter-writing by Bruce Barton, the entire unit was written by the author of this work.

"Advertising—Its Principles and Practice," by Tipper-Hollingworth-Hotchkiss and Parsons, published by the Ronald Press Company, New York, 579 pages, a very complete and desirable work.

"Productive Advertising," by Herbert W. Hess, published by J. B. Lippincott Company, Philadelphia. 358 pages.

"The Business of Advertising," Earnest Elmo Calkins, published by D. Appleton & Company, New York. 363 pages.

"Advertising and Selling Practice," by John B. Opdycke, published by A. W. Shaw Company, Chicago. 206 pages.

"Making More Out of Advertising," by Wheeler Sammons, published by A. W. Shaw Company, Chicago. Deals largely with retail advertising. 241 pages.

"1919 Year Book Direct Mail Advertising Association," published by the Association, now out of print. (Reports the October [1918] Chicago convention.)

"1920 Year Book Direct Mail Advertising Association," published for the Association by Cleveland Printing Company, Cleveland, Ohio. Price \$3. Copies available as this is printed. (Reports October [1919] Cleveland convention.)

"1921 Year Book Direct Mail Advertising Association," published by the Association, 770 Penobscot Bldg., Detroit, Mich. (Reports the October [1920] Detroit convention.)

"More Business Through Postcards" by Flint McNaughton, published by Selling Aid, Chicago. 40 pages. This booklet discusses at length the problem of "come-backs" and how to bring them back.

"Advertising a Technical Product," by Sloan and Mooney, published by McGraw-Hill Book Company, New York. This book makes some very helpful suggestions with regard to direct advertising for the technical field. 365 pages.

Among the books which will be of great help to the user or producer of direct advertising are:

"Typography of Advertisements That Pay," Gilbert P. Farrar, D. Appleton & Co., New York. 282 pages.

"Handbook of Business English," Hotchkiss and Kilduff.

"Making Type Work," Benjamin Sherbow.

"Business Letter Writing," Alexander M. Candee.

The writer of this work is also the author of the "Direct Advertising" lesson and lecture used by the International Correspondence Schools in their complete advertising course. It is not sold separately.

505. Acknowledgments.—The author records with deep and sincere appreciation the invaluable assistance received from the files of such publications as *Printers' Ink*, *Mailbag*, *Advertising & Selling*, *Postage*, *System*, *Judicious Ad-*

vertising, *Inland Printer*, *Printing Art*, *American Printer*, *National Printer-Journalist*, *Direct Advertising*, *Sales Management*, *Sales Manager Monthly*, *Associated Advertising*, *Marketing*, *Printers' Ink Monthly*, and permission to reproduce therefrom, as well as a large number of helpful house organs including *Ideas*, *Knowledge*, *Paragraphs*, *Acorn*, *The Informant*, and others.

I wish also to make acknowledgment not only to all of the present and past boards of governors of the Direct Mail Advertising Association, with which I have had the privilege and honor of being associated for the past six years, but also to record my special indebtedness to Albert Highton, as set forth in the foreword, as well as to the following individuals: Homer J. Buckley, Professor George Burton Hotchkiss, John H. Clayton, Flint McNaughton, John McCartan, Brad Stephens, Louis Victor Eytinge, E. E. Keough, Noble T. Praigg, C. W. Dearden, C. H. Barr, Charles Henry Mackintosh, L. B. Springsteen, George B. Sharpe, Herbert O. Ross, Almon W. Spaulding, O. C. Harn, James H. Buswell, George Wilford Freeman, Joseph B. Mills, Professor E. J. Kilduff, Benjamin Sherbow, S. Roland Hall, F. C. Drew, William E. Kier, Frank Hubbell, Tim Thrift, R. N. Fellows, Charles Francis, and Robert C. Fay, each of whom has given especial help by constructive suggestions and in some instances has carefully analyzed an advance outline of the book itself.

My thanks are also due to the thousands of users and producers of direct advertising whom I have met at conventions and those who have been introduced to me "by mail." "We are all part of whom and what we have met"; they have taught me much.

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| Date Due | |
|-------------------|--|
| Oct 25 | |
| Nov 22 | |
| Dec 13 | |
| May 10 | |
| Oct 17 | |
| Nov 12 | |
| Nov 13 | |
| Nov 20 | |
| NOV 8 1948 10/16 | |
| MAR 20 1948 11/3 | |
| SEP 6 1949 9/20 | |

Ramsay
Effectual direct
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